
黄牧甫印存
沙孟海题
西泠印社


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黄牧甫印谱

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黄牧甫和他的篆刻艺术

——《黄牧甫印谱》代序

马国权

在晚清的印坛上，黄牧甫和吴昌硕都是开宗立派、成就极高的大师，而且同样兼擅书画，堪称一时瑜亮。可惜牧甫五十多岁就退隐家乡，不再以艺术面世，因此影响远不如吴昌硕的深广，但在艺术上是各有千秋，难分轩轾的。

黄牧甫本名士陵，牧甫只是其字，亦作穆甫、穆父，晚年别署黟山人、倦叟、倦游窠主。青年时书斋名蜗篆居，中年一度名延清芬室。道光二十九年（一八四九年）出生于家乡安徽黟县的黄村。其父博雅能文，著有《竹瑞堂集》。牧甫从小就对篆学发生兴趣，八九岁即操刀习印，十四岁那年（同治二年），太平军与清军在黟县展开激战，家园被毁，而且从此失学，不久父母亦相继去世。家庭的担子便落在年轻的牧甫身上。他迫得离开家乡，跑到江西南昌谋生去了。

牧甫青年时代在南昌生活了十多年。他在「末伎游食之民」一印的边跋中曾回顾当时的生活说：「陵少……，未尝学问，既壮失怙恃，家贫落魄，无以为衣食计，溷迹市井十余年，旋复失业，湖海飘零，籍兹末伎以糊其口。今老矣，将抱此以终矣。刻是印以志愧焉。」据牧甫的远亲、已故印人童雪鸿告诉人说，牧甫曾随从兄在南昌开设过照相馆。说牧甫做过照相工作，这应该可信。容庚教授藏有牧甫早年笔记二册，中多谈印艺之事，但有几项是记载照相的显影定影配方的。当时照相甚稀有，一般人绝不会有这样的配方。结合印跋所说的「溷迹市井十余年」的话，可能即指此而言。牧甫所画的钟鼎彝器，及花卉等，其阴阳向背，与摄影效果极近，这或许与其职业影响有关。当然，自幼嗜印的牧甫，以照相营生是一回事，而对篆刻艺术的研求，那是无时或已的。二十八、九岁时，他在南昌出版了《心经印谱》，不但显露了超卓的才华，而面貌的多样，更窥见了他对明清印派的深入研究。毫无疑问，牧甫在南昌已开始了业余的鬻印生涯。

光绪八年（一八八二年），牧甫从南昌移居到广州，这时已三十三岁。广州无论从经济、文化等方向，都较之南昌为胜。牧甫在广州很快就结识了一班文士，而且他的印艺颇为好些贵官所赏识，鬻印收入，也颇不俗。由于战争的影响，牧甫没受过正规的教育，也不曾参加科举考试，他后来能够到全国最高学府——国子监读书，完全是将军长善及其儿子志锐等人大力揄扬荐举的结果。

牧甫在光绪十一年（一八八五年）八月到北京国子监肄业，主要致力于金石学。他得到了盛昱、王懿荣、吴大澂等名家的指点，视野扩大了，收藏丰富了，印艺也有很大的提高，而且参加了重摹宋本《石鼓文》的工作。

光绪十三年（一八八七年），两广总督张之洞，广东巡抚吴大澂在广州设立广雅书局，从事经史的校刻。牧甫与吴大澂有旧，大澂便邀请牧甫参加广雅书局校书堂的工作，广雅书局刻书多而且精，这无疑有牧甫的一份劳绩。当然，牧甫还要腾出一定的时间协助吴大澂编纂金石书籍，如《十六金符斋印存》的钤拓，便是他与尹伯圜合作完成的。《刘熊碑》的重刻，亦出自牧甫之手。校书之暇，牧甫鬻书卖印，很不寂寞。他留传下来的大批印作，多刻于此时。据说他在吴大澂的《说文古籀补》的基础上，作了《续说文古籀补》一书，可惜没印行。

牧甫第一次来粤，住了近四年。第二次来粤，一住便十四年，到光绪二十六年庚子（一九〇〇年）五月才离开广州回安徽，这时已五十一岁。前后在粤十八年。「臣度上言」一印印跋说：「牧甫篆刻，时乙未（一八九五年）夏四月舟次歙东尾滩侯港」。这告诉我们，牧甫在粤期间，曾回安徽探望过，或许是为以后回乡作准备吧。

牧甫少小离开了家乡，浪迹天涯，年纪大了，就想着家乡，以「倦游窠主」自号，正是这种心情的反映。本来，五十一岁正如日方中。以牧甫的学养和当时的健康情况，在艺术上应该再事创造，但他过早退隐了。这是令人可惜的。光绪二十六年回到故乡黟县，仅住两年光景。光绪二十八年（一九〇二年）秋间，为湖北巡抚、署湖广总督端方所邀，到了武昌去，协助端方从事《陶斋吉金录》等书技术性的辑著工作。当然，这时也刻了好些印。

光绪三十年（一九〇四年），牧甫归老故乡，从此不再复出，这时才五十五岁。他在故乡存恤孤寡，周给贫困，很

得乡人的称颂。几十年的书刻劳形的生活，自此摆脱了。他寄情于故乡秀丽的山水。光绪三十四年(一九〇八年)正月刻了一方「古槐邻屋」的印章，这是能够看到的最后的作品。同年便病逝于家，享年五十九岁。

牧甫是个国子监学生，一生中又两次作为贵官的座上客，要想仕进，不是没有机会的。但他始终自乐其乐地过着鬻艺自给的廉介生活。这仿佛有点像他私淑过的完白山人邓石如似的，牧甫晚年常以「黟山人」自称，或许多少也有这点意思吧。一九二四年西泠印社出版的《金石书画家珍藏书画集》，在牧甫小传中，有了个「广东布理问」的衔头。「布理问」的全称应叫「承宣布政使司理问」，「理问」是一个掌管勘核刑名事务的从六品的官史。牧甫从未涉猎刑名之学，他儿子少牧辑印遗谱时，当时序跋题识颇不少，亦未提及这一官衔。即使所录有据吧，顶多也是个捐纳的虚衔而已，绝对不可能为实职。这是可以肯定的。

黄牧甫在篆刻艺术方面的成就，主要是不为明清流派所缚束，虽遍学各家，但入而能出，他以自己丰富的金石学的学识，与印艺很好地结合起来，不但把多少年来无人得其奥秘的古钵艺术介绍于当代，同时将几百年来以烂铜印作为拟汉的唯一标准给予变革，他用光洁妍美的风姿，把汉印原来的面目重现于刀下，为后代寻索传统的钵印艺术，指出了坦阔的途径。而在长时期的研求中，纳故吐新，也创造了自己寓险绝于平正，峭拔而雄深的风格。

就牧甫遗留下来的大批作品来看，大致可以分为这么三个时期：

一、摹拟期——从现存二十八、九岁所刻的《心经印谱》看，作品多取法邓石如、陈曼生、吴让之等名家的路子；到第一次在粤期间，因为得到让之晚年的印谱，钻研特多，心摹手追，所以一度常以让翁的面目酬世。这段时期，可称之为摹拟期。

二、蜕变期——牧甫到北京的前后三年，广泛地研求周金汉石，转益多师，从中领悟到「印中求印」的不足，要开拓「印外求印」的途径，因而作品出现了新的意趣。那时，牧甫把搜集到的金石资料，大胆地进行各种试探。一次他刻了「我生之初岁在丙辰 惟时上巳」一印，在边跋上刻道：「朱博 残石出土未远，余至京师，先睹 为快，隶法瘦

劲，似汉人镌铜，碑碣中绝无而仅有者，余爱之甚，用七缗购归，置案间耽玩久之，兴酣落笔，为蕴贞见之，当知余用心之深也」。又有「国钧长寿」一印，亦住在北京时的作品，得印者见到牧甫当面给他镌刻，颇有所得，特意写了一段文字，要求牧甫附刻在石上。这段话说：「篆刻之难，向特谓用刀之难难于用笔，而岂知不然。牧父工篆善刻，余尝见其篆矣，伸纸濡豪，腕下风生，信不难也。刻则未一亲寓目焉。窃意用刀必难于用笔，以石之受刀，与纸之受笔，致不同也。今秋同客京师，凡有所刻，余皆乐凭案观之，大抵聚精会神，悉心贵当，惟篆之功最难，刻则迎刃而解，起讫划然，举不难肖乎笔妙。即为余作此印，篆凡易数十纸，而奏刀乃立就。余乃悟向所谓难者不难，而不难者难，即此可见天下事之难不难，诚不关众者之功效，而在乎独运之神明，彼局外之私心揣度者，无当也。质之牧父，牧父笑应曰：唯。因并乞为刻于石，亦以志悟道之难云。乙酉秋，西园志。」这番话，生动地记述了牧甫在创作时篆稿的严肃认真，和求变的精神，以及镌刻的淋漓痛快。

三、创新期——牧甫经过长时期艰苦细致的探索，遍摹了古印和各名家印，到了四十岁以后，已形成自己独特的风格。

他的刻印的特点是：平正中见流动，挺劲中寓秀雅，即无板滞之嫌，也无妄怪之失。他取法于汉印中光整的作品，而借镜于赵㧑叔，㧑叔是用切刀来体现汉印，牧甫则改用薄刃冲刀，使汉印原来的铦锐陵峭能够得到更好的表现。他在印跋上说：「汉印剥蚀，年深使然，西子之颦，即其病也，奈何捧心而效之」（见「季度长年」印跋）。又说：「赵益甫（即㧑叔）仿汉，无一印不完整，无一画不光洁，如玉人治玉，绝无断续处，而古气穆然，何其神也。」他临仿和摹拟过㧑叔的作品，但怎样才能象㧑叔那样，既学到古印的精神，又不为前人所羁绊呢？牧甫是有过一个探索过程的，在「绍宪长年」一印印跋中说：「仿汉铸印，运刀如丁黄，仍不脱近人蹊径。」过了三数年，终于摆脱清代名家喜用的切刀，改用酣畅挺拔的冲刀来治石。当然，清人用切刀有用得好的，但浙派的末流，却变成锯牙燕尾，非来一个改革不可了。请看，牧甫在「蕺堂」一印印跋上揭示道：「用冲刀法仿古铜印」，而这印正是他的本色。到

这时，牧甫算是真正闯出自己的路子来了。从这些印跋里，我们可以看到牧甫印艺创作的发展途程。牧甫给他的学生李茗柯刻了「师实长年」的印章，在边款上说：「此牧甫数十石中不得一之作也。平易正直，绝无非常可喜之习，愿茗柯珍护之。」这方「师实长年」的白文印，是牧甫平常最习见的面目。「平易正直，绝无非常可喜之习」，说起来简单平淡，而这正是牧甫经过一、二十年的探讨，象孙过庭论书所说的那样：「即能险绝，复归平正」，他是掌握了石如的峻拔奇纵，曼生的英迈爽利，让之的隐练自然，再回到「平易正直」上来的，所以看似平实，貌不惊人，但却静中有动，方入圆出，以巧为拙。在字的处理上，为了疏密变化，他往往从秦代权量诏版上摄取似欹反正的神理；在笔画的粗细变化上，也加以适当的调整。白文如此，朱文亦然。前人作印，每在笔画的交叉处弄得圆浑厚实，就象梁退庵所挖苦过的：在黑漆方几上贴四张圆纸，就说成「田」字那样。牧甫则反其道而行之，在朱文印的笔画交接处上却特见锋棱，斩钉截铁，这不仅是他的手眼明快，亦所以见牧甫印格的清刚挺拔。如果篆刻也可以跟书法打比方的话，那么，牧甫的篆刻的巧妙，无凝是最合适跟伊秉绶的隶书相提并论了。伊秉绶的隶书，结构平正，笔画劲直，由于在结构上注意疏密变化，每字都有那么一两笔的险笔，这样，整个字便活了起来。这不就是牧甫自谦地说的「平易正直，绝无非常可喜之习」吗？这点，我们还可以找到切实的证据，牧甫在「尗铭」一印的边款上自我表白道：「伊汀州隶书光洁无伦，而能不失古趣，所以独高，牧甫师其意。」这就最清楚不过了。

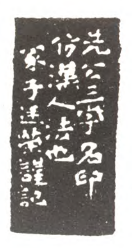
牧甫对章法有特别的造诣。邓尔雅说他「尤长于布白，方圆并用，牝牡相衔，参伍错综，变化不可方物。」这是很有见地的。他配字很讲究疏密、穿插，仿佛有意，又若无意，密字清疏，意趣横溢。牧甫在国子监时曾刻过一方四十七字的多字印，用周金文字入印，但每字不是平列如彝铭，而是大小参错、上下左右、疏密向背，极有情味地组成在一起，刻成之后，他在边款上说：「多字印排列不易，停匀便嫌板滞。疏密则见安闲。」过了十多年，又刻了「锻客」一印，在边款上说道：「填密即板滞，萧疏即破碎，三易刻才得此，犹不免二者之病，识者当知陵用心之苦也」看看印面，想想边款，可以使人悟到许多道理来。

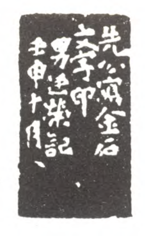
牧甫自成家法后的用刀，也有自己的特点。他的弟子李茗柯告诉人说，牧甫刻印所用的冲刀法，完全遵照传统，执刀极竖，无异笔正，每作一画，都轻行取势，每一线条的起讫，一气呵成，干脆利落，绝不作断断续续的刻划，和三翻四复的改易。我们看到钤本，可以领略到这点。如得到牧甫的原刻，将它洗干净，用放大镜仔细揣摩用刀的方法，将更证实茗柯是言之有据的。

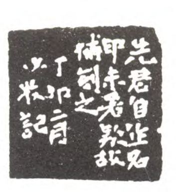
李茗柯曾经说过：『悲庵（指赵撝叔）之学在贞石，黟山（指黄牧甫）之学在吉金，悲庵之功在秦汉以下，黟山之功在三代以上。』不少人都以这番话为知言。这篇小文不是研究赵撝叔的，赵的暂不讨论。以牧甫而言，他所资是极博的，钵印之外无论彝鼎、权量、泉币、镜铭、古匋、砖瓦，以及周秦汉魏的石刻，他都能摄其意趣，熔铸到印章中来。诚然，他得之金文特多，但主要在秦汉，而不在商周。因此，说他只在吉金一方面，或三代以上的吉金方面，似乎都未见其全。

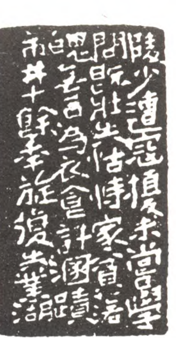
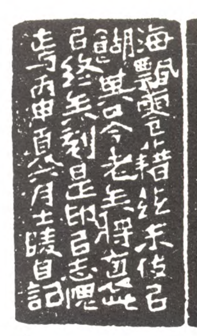
牧甫的边款也有必要谈谈。他早年曾经学过明人那样的行书双刀刻法（见『胸有方心身无媚骨』印款），但平常最习见的，是单刀意拟六朝碑刻的楷书款刻，沉厚而又棱厉，一如其书，或大或小，无不有笔有墨，大者每见沉雄，小者时露秀雅。曾见『石邻白笺』一印，印款也是楷书，但风致颇与撝叔为近。可能是一时的戏拟吧了。牧甫偶尔也有用金文的（见「俞伯惠」印款）、篆书的（见『逸休堂』印款），和隶书的（见『袖五封事』印款）。至于文词的隽永，以及往往抒发他对印艺的见解，这是爱好牧甫印艺的人都注意到的。

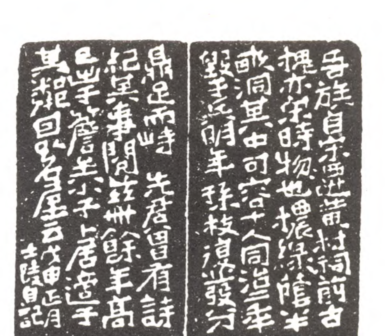
一九八一年五月下浣改写于引庐







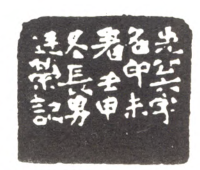
黄士陵　黄士陵写金石文字记　黄士陵印　末伎游食之民　古槐邻屋

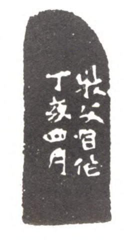
黄士陵之印章　丁亥以后所作　劵叟　穆父学篆　士陵印信　穆父读碑









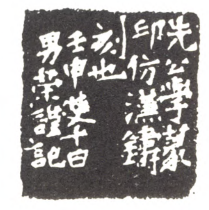


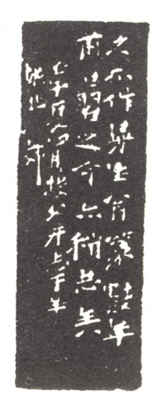


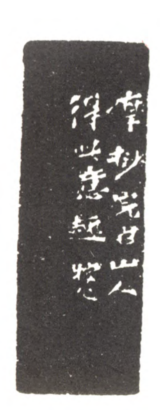




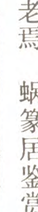


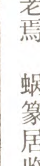
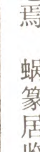




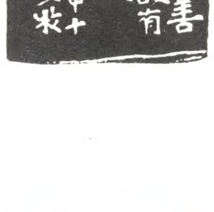


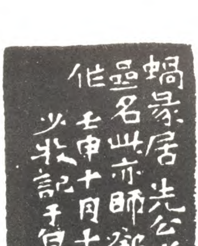
足吾所好玩而老焉　蜗篆居鉴赏　自称臣是酒中仙　一日之迹　晓岚书画印　行深般若波罗蜜多时

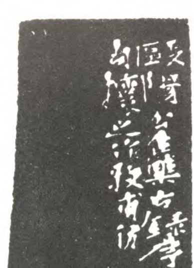
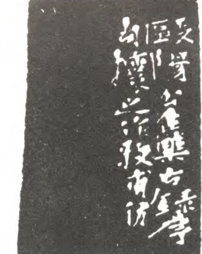





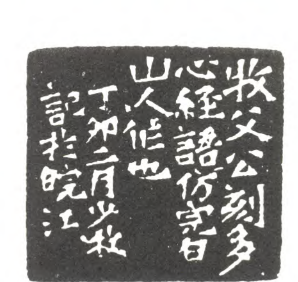








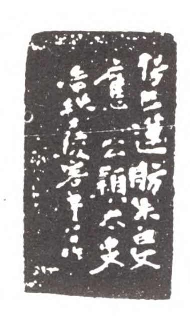






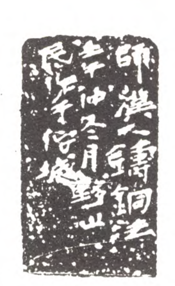
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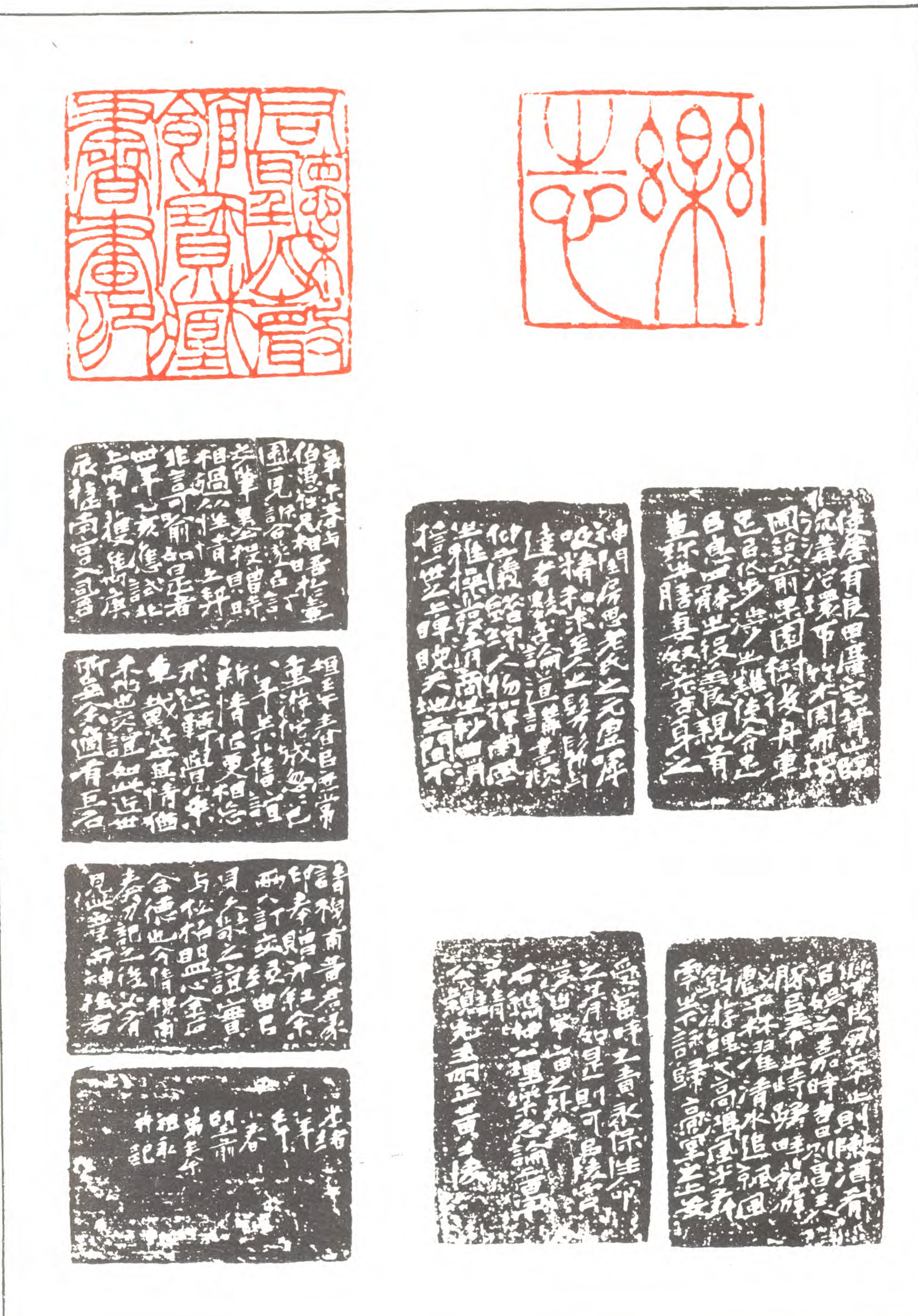






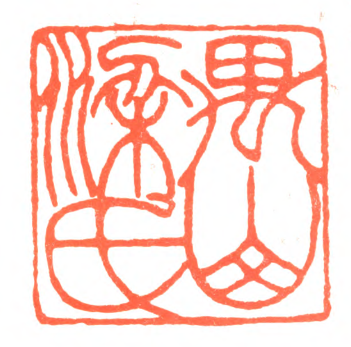




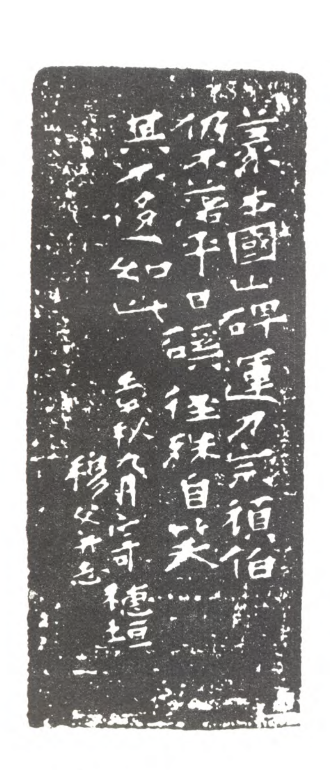


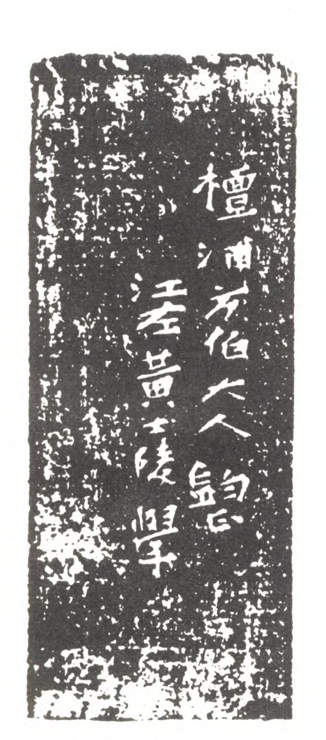
乐志　同听秋声馆宝藏书画印

肇煌印信　禺山梁氏





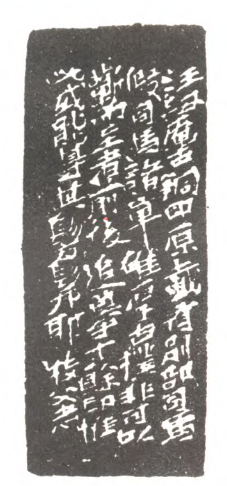


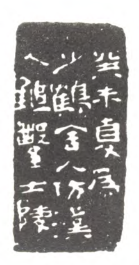


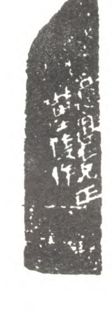






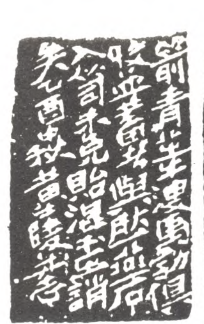


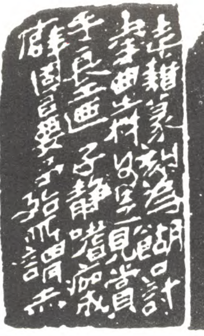


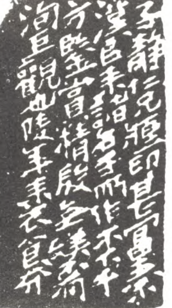


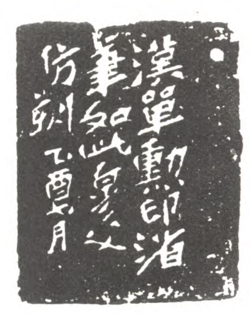






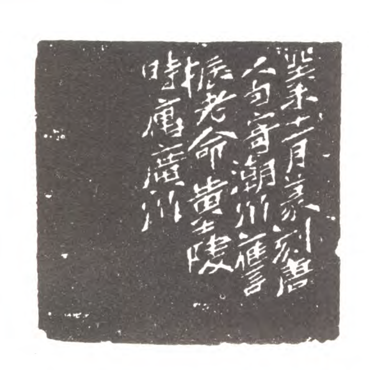






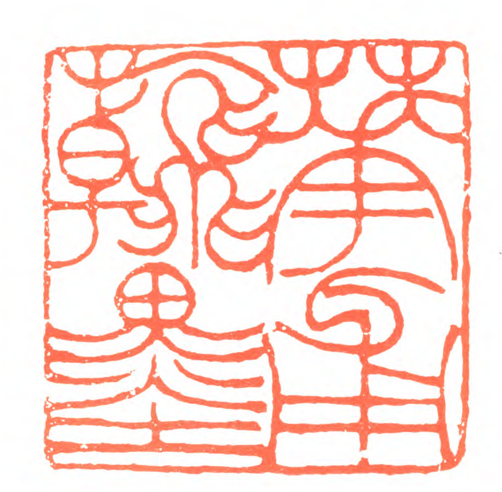
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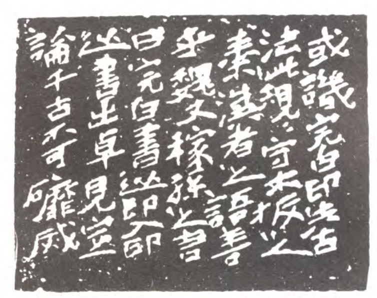
已闲为自在将寿补差跎　华甫翰墨　化笔墨为烟云

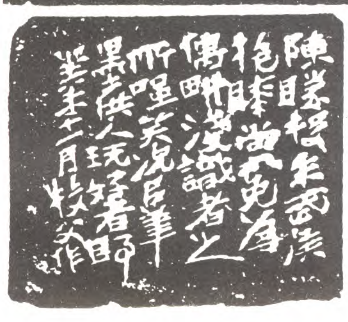


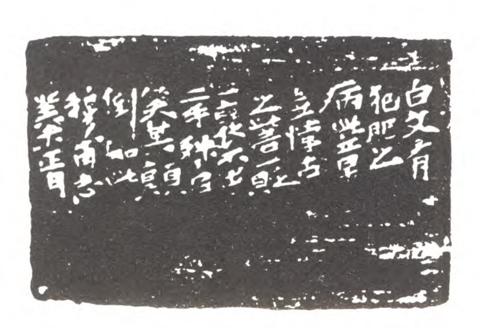




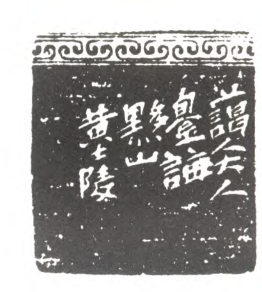




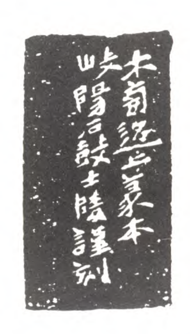


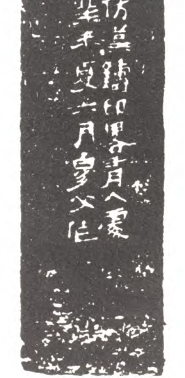




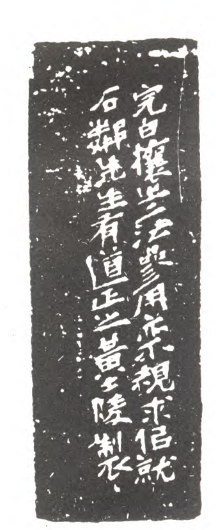




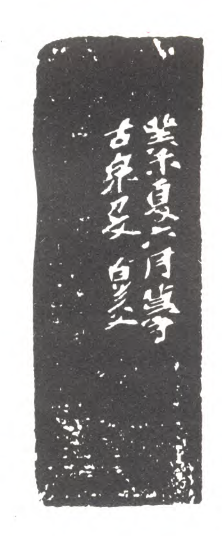




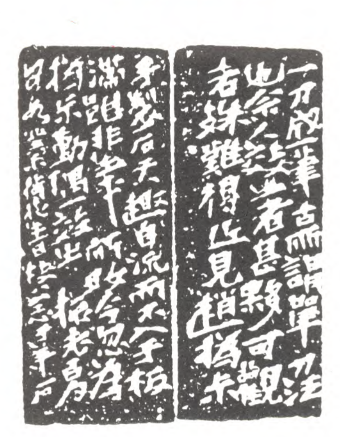












四代循良世家　张树声印　石邻白笺　张琮印章　石邻翰墨　阳湖许镛

同听秋声馆　鲲游别馆　翠𥐓　丹青不知老将至







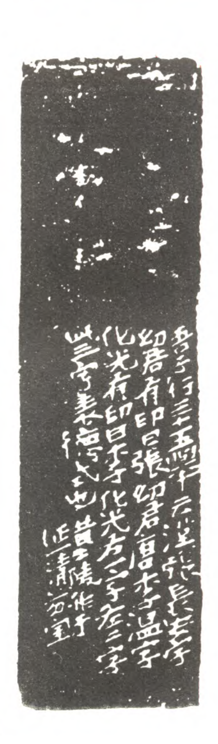
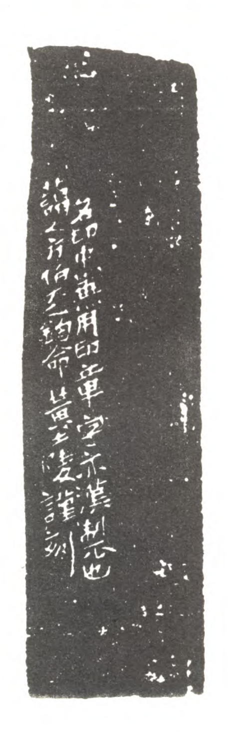
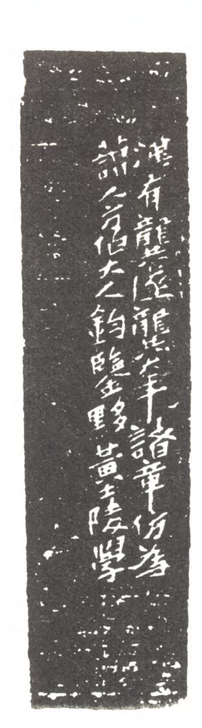








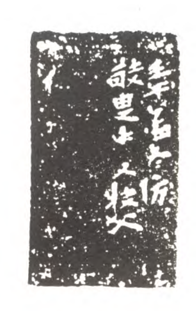


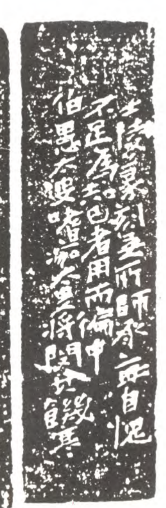





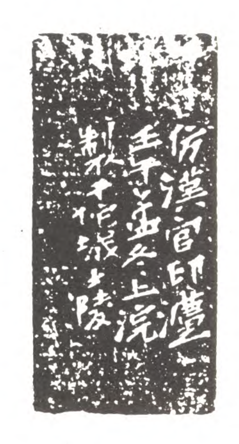
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老蔼诗画　别有怀袍　同听秋声馆印　镇粤将军　十五事戍马十九为郎官廿五举孝廉廿九成进士　癖石

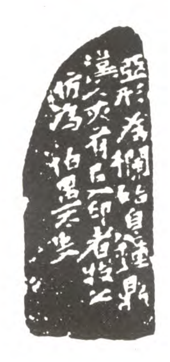






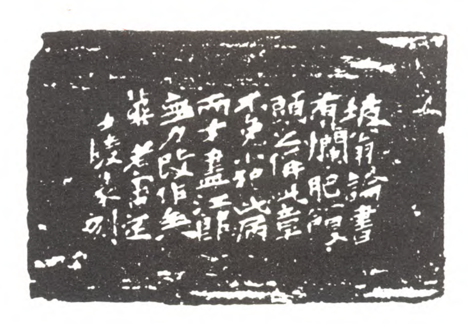








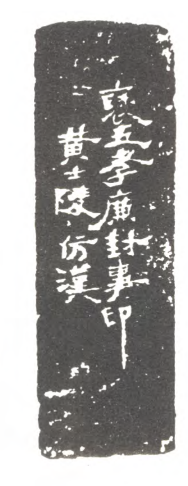


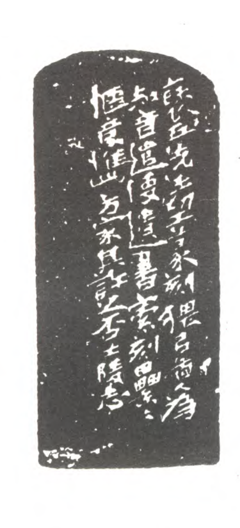
赘郎文语　随缘　志锐　诗境　蒋乃勋印

袖五封事　安定潘氏　藹人　五十以学　玉泉

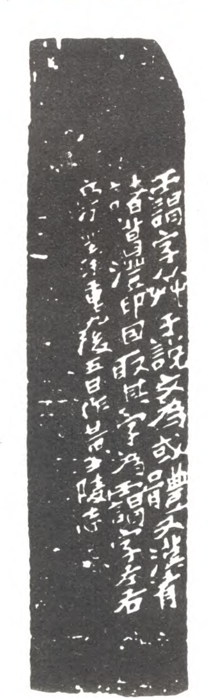




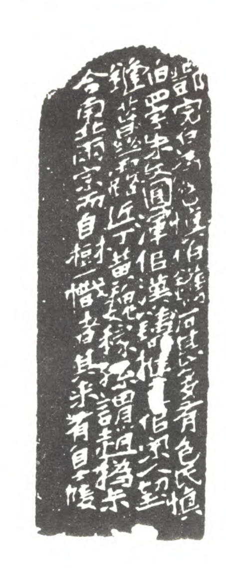




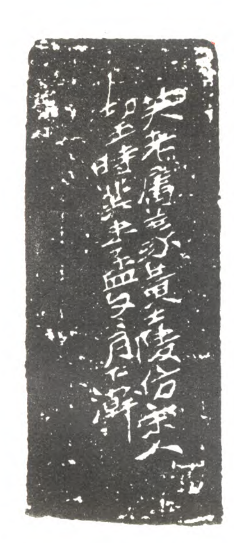






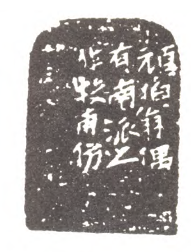






袖五氏　顺吉堂　萧韶印章　杞山　千万树梅花主人

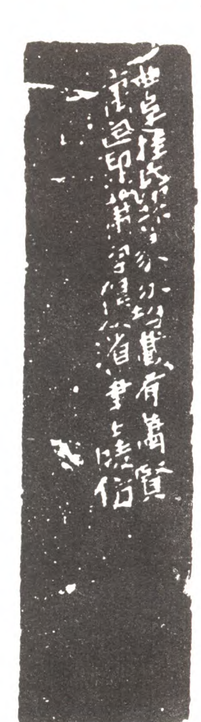








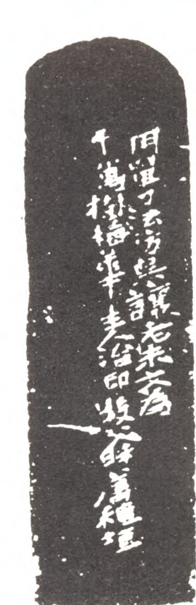






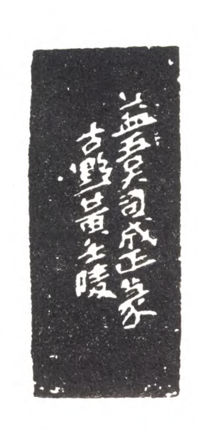






益吾　一字梅颠　顺德温氏　小斋过目　毛庆蕃印　蒋乃勋印





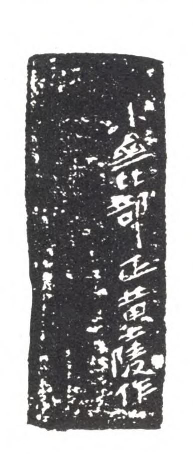




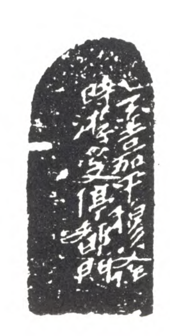




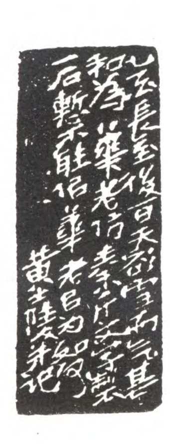






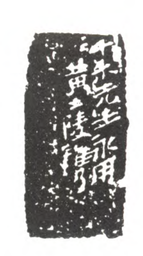






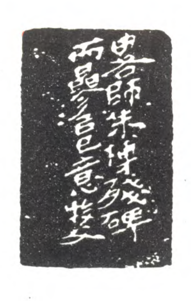
赓年私印





赓年印章





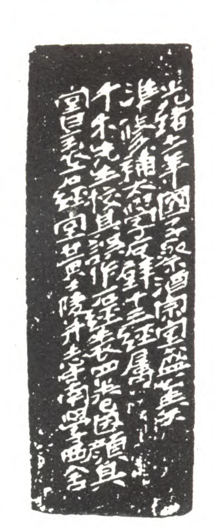
澍梁经眼





表石经室





勖专启事



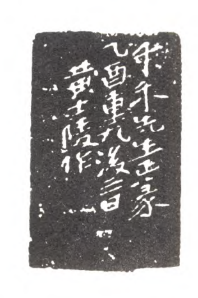


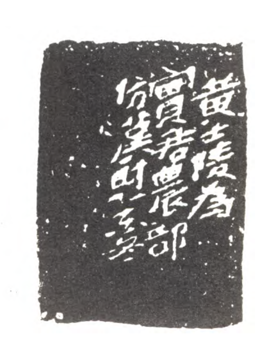
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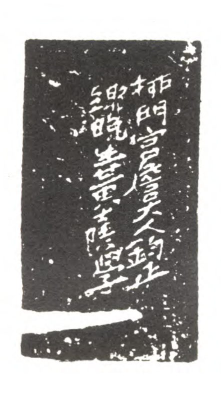


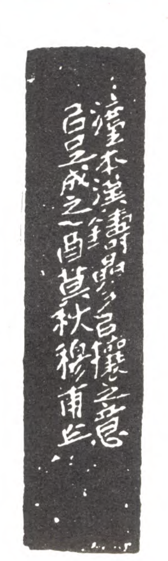


千禾学篆　庆蕃印章　柳门小篆　姚礼泰印　实君　鸣銮印章

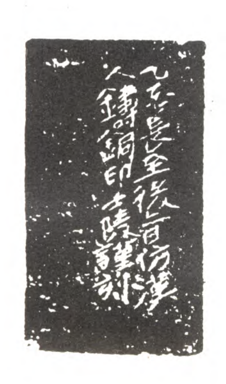





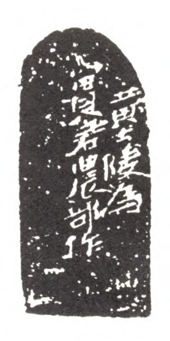
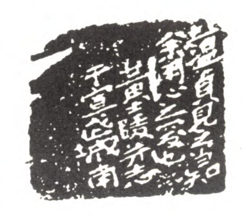




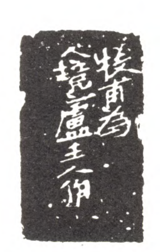
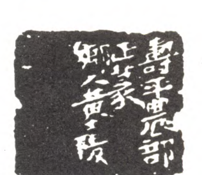









诚格长寿　鼎芬印信　实君　知不足斋藏书　寿平　人境庐

叔衡手拓





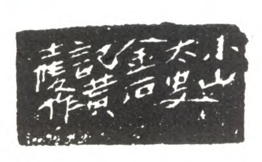
臣作霖印





荃孙所得金石





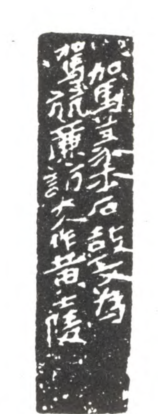
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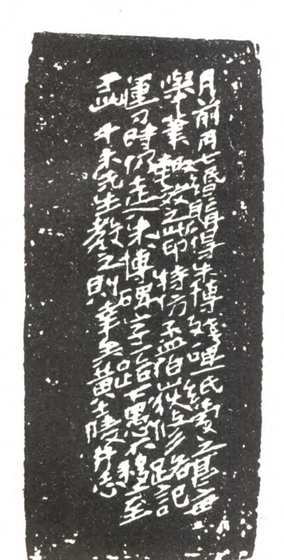
驾航



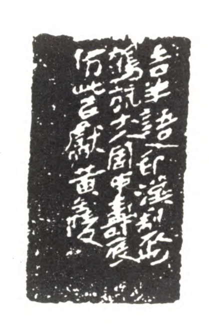


光绪十一年国子学录蔡赓年修大学石壁十三经



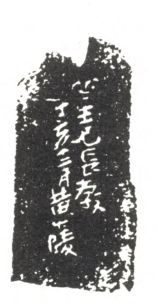












蔡右年　孙楫长寿　壶巢居士　梅溪读画　竺生印信　文龙私印

秀度

静娱斋主人印

鲜民

梁氏季子梅溪所藏

白腾

绍宪长年

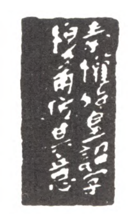






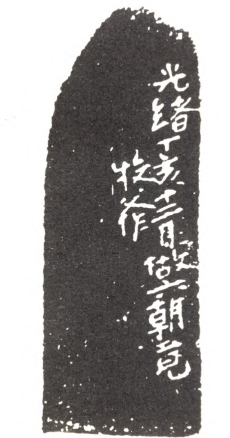


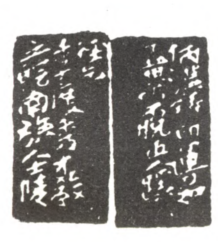


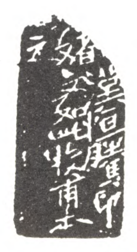












家在杨州廿四桥

红桥处史

牛翁

孝达

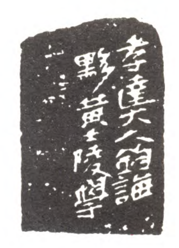
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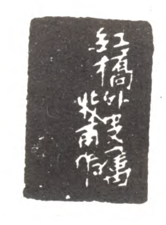
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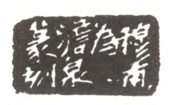








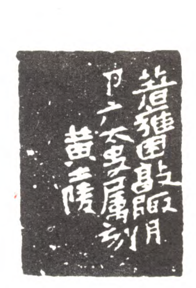


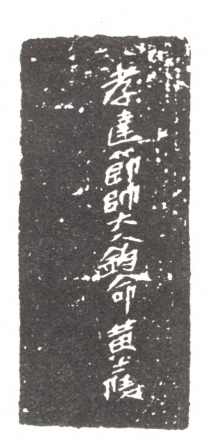


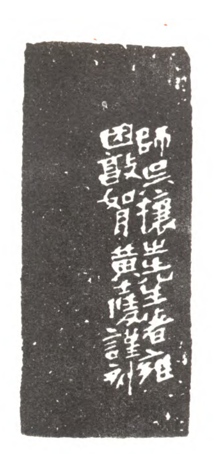










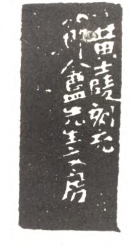


之洞审定　小峰借观　小峰经眼　节庵　牛翁　南皮张之洞字孝达印

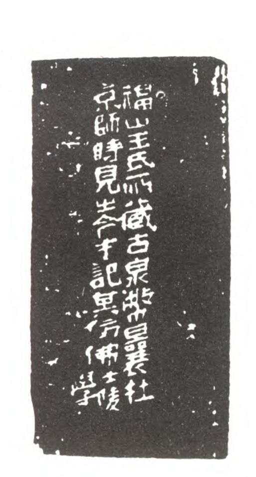
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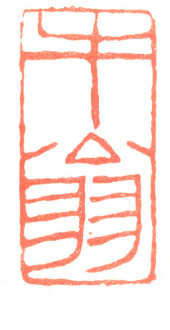
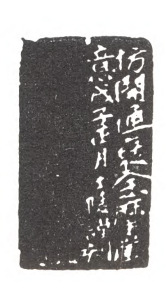


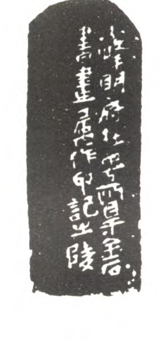






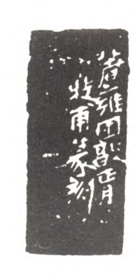





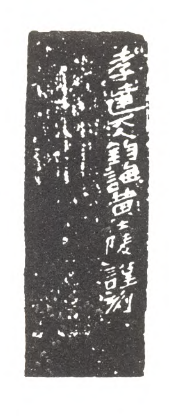
在粤所得书画金石





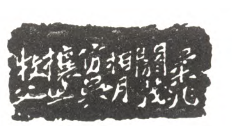
梁鼎芬印





字如老晴竹





遥怀具短杞





为学日益为道日损



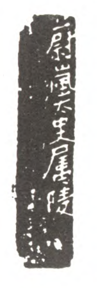


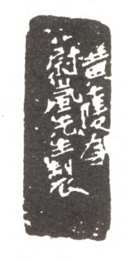
陶邵学印

臣焕尧印　蔚岚　蔚岚　李焕尧　贻惠堂藏书记　绍宪释文　季度书画之印　吉士



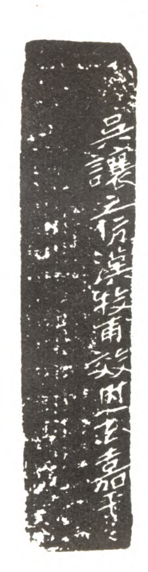


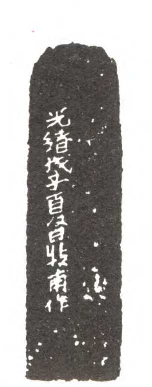
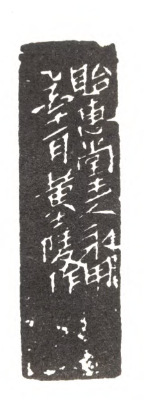


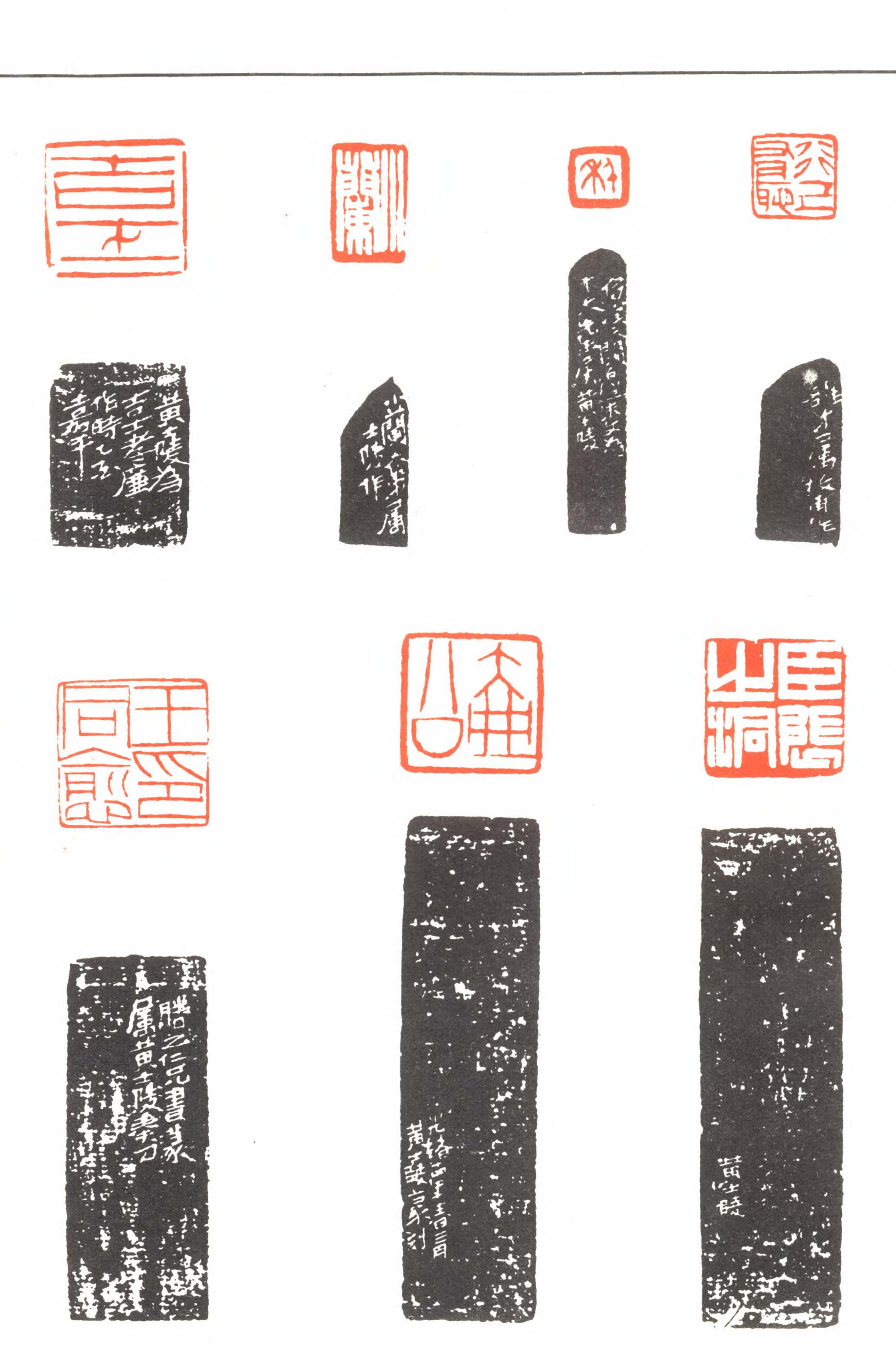






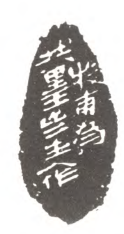





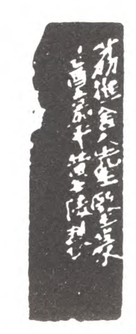
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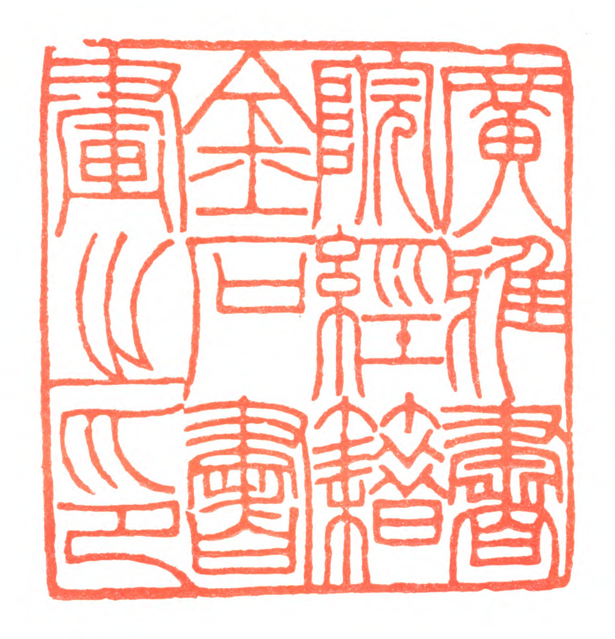
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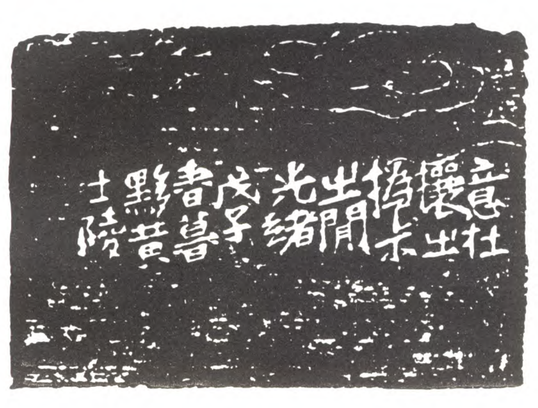


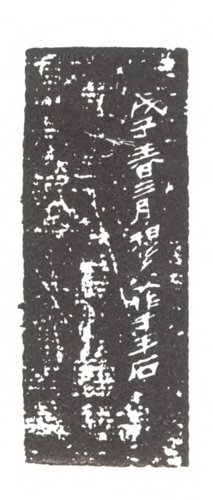








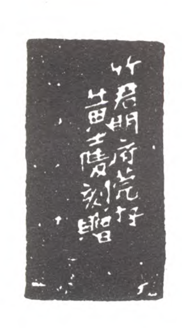






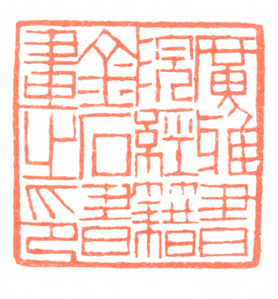






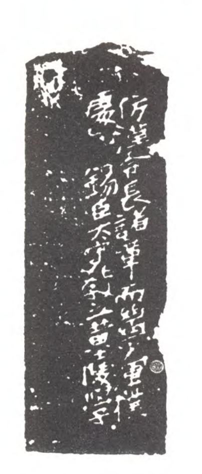




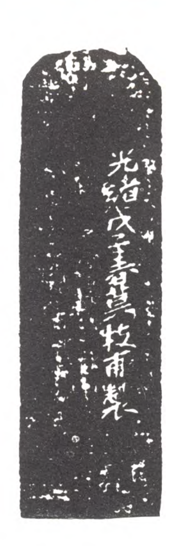










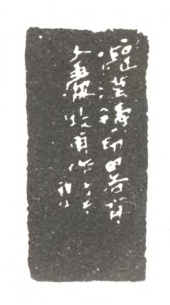




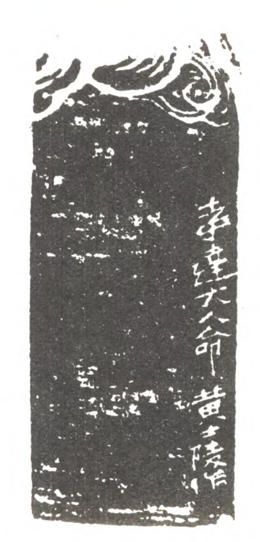
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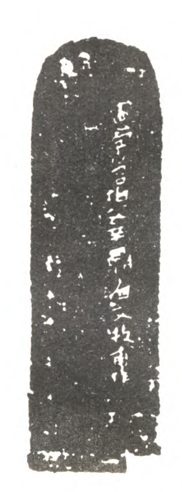










绍宪白笺　黄绍宪印　绍宪　必遵修旧文而不穿凿　孟可　黄绍宪



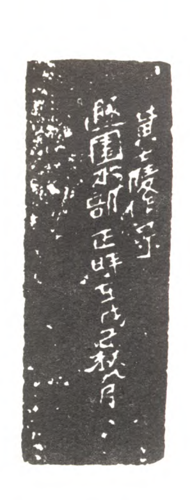

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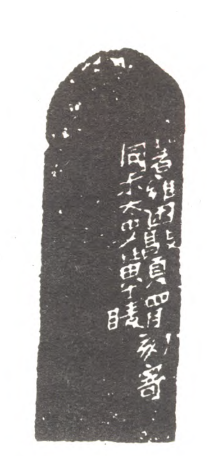

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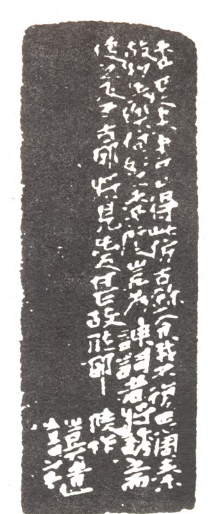

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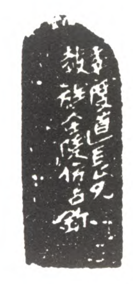
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绍宪之章

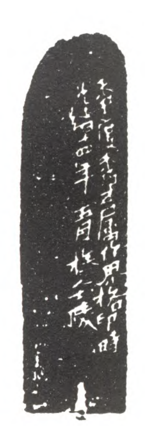
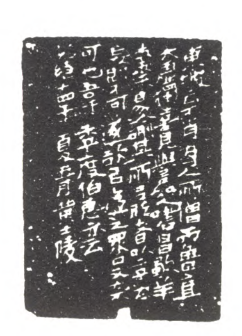
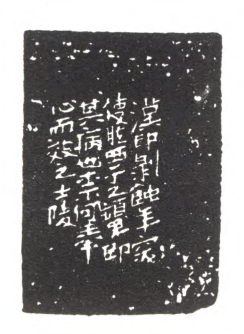
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吴国章印

乐安

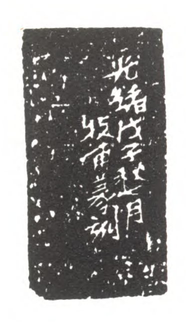
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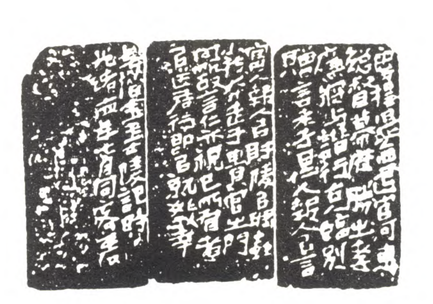
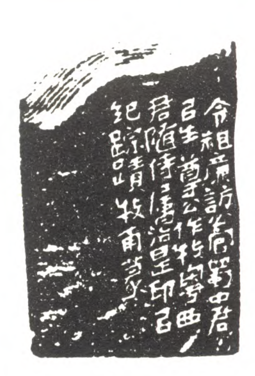
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王同愈





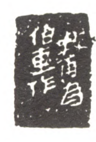
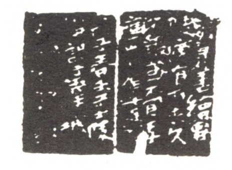


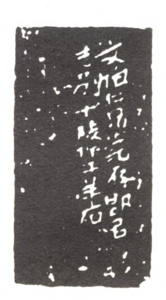
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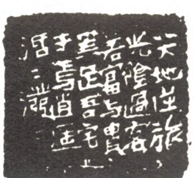











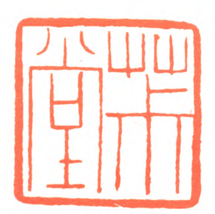







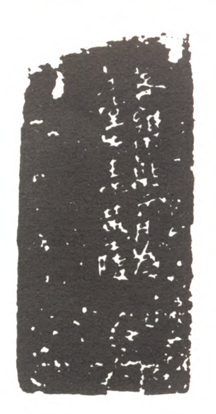












望琼仙馆 · 维屏长寿

寄斋

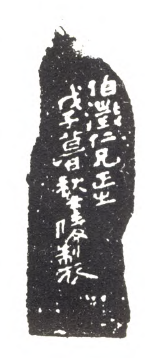
茉堂

潘宝镄印

鄺崇徽印

闽粤世家　崇徽　紫樵萝山　宝鐄私印　宝鐄长寿　陈日康印









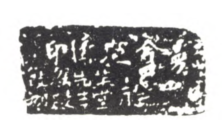




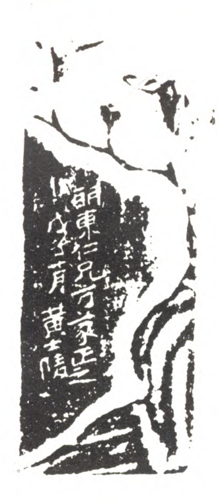




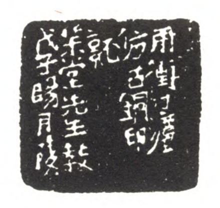
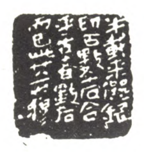






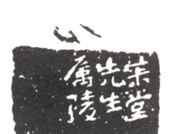




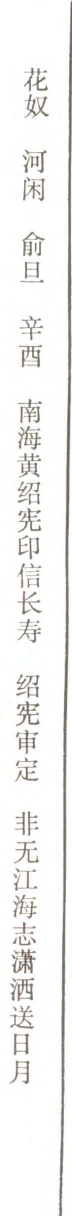










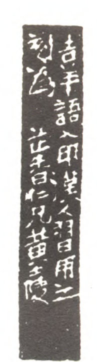

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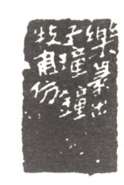


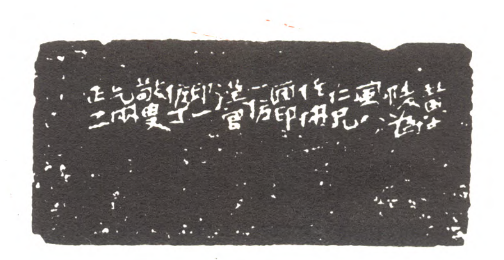
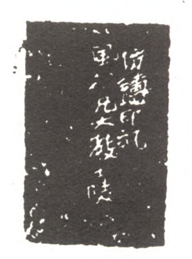
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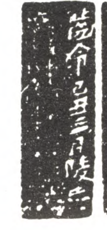
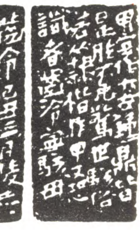
邵芝大吉　乐子之无知　剩有心香　悟破头陀　于夔之印　风八一字心兰



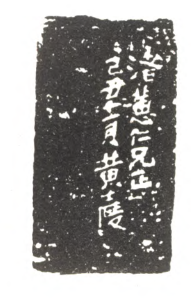





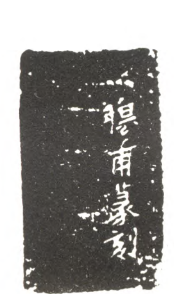




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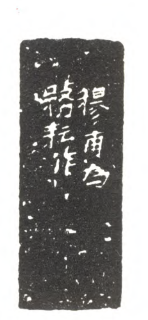
臣龙令宪

伯子渚惠




别时容易见时难

白眼看人非关中酒




欧阳芸印



俞旦之印



午桥



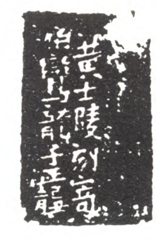


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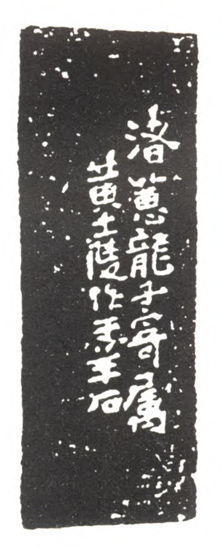


澄庵



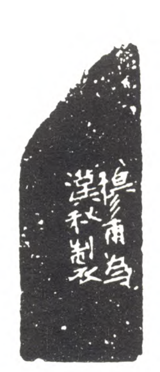


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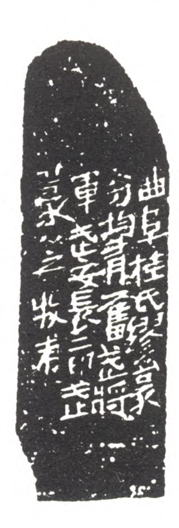


羸青馆藏





武陵龙氏



张丙炎印

惟旦之印

臣龙凤镳

孙肇炘印

竹生翰墨

凤镳印信





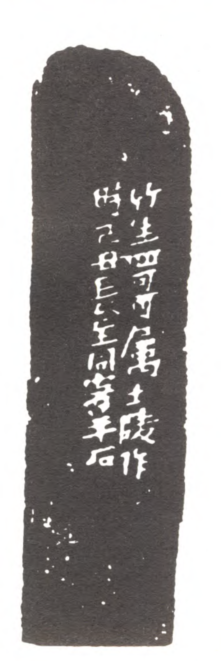




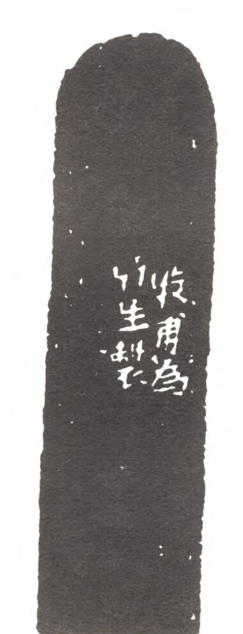




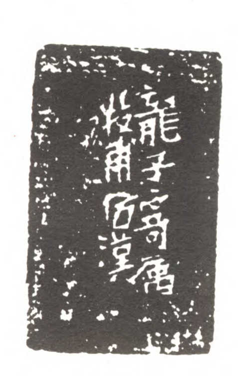






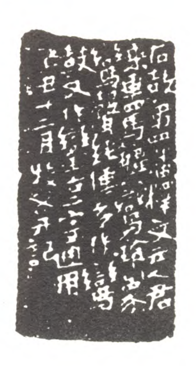






胡汉秋　凤镳长寿　白銮　张丙炎印章　祇雅楼印　但视其字知其人





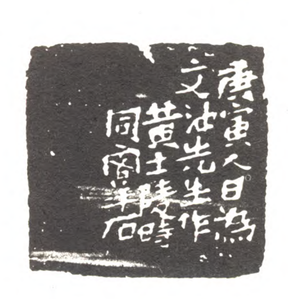




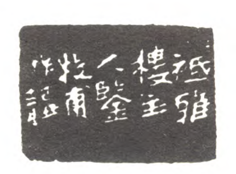
















江标之印　江建瑕　胜之一字栩绿　山农

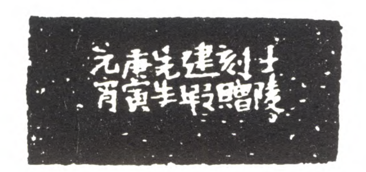
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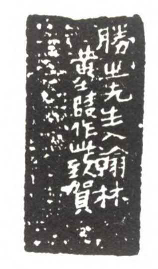
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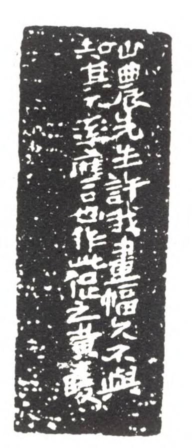


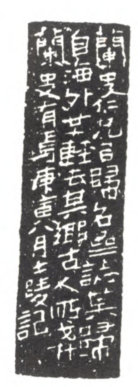














山农　吴昌烈印　伍德彝印　懿庄　懿庄　德彝长年

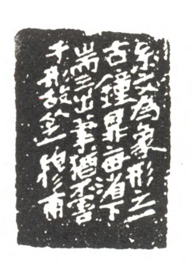




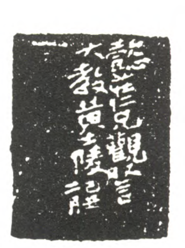




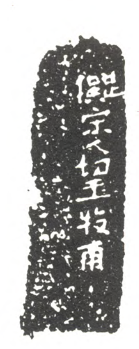




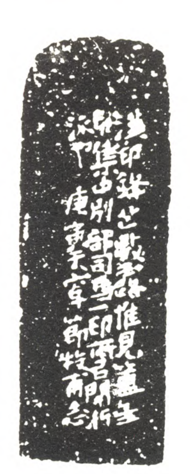






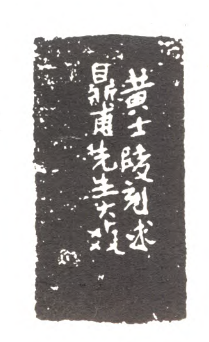




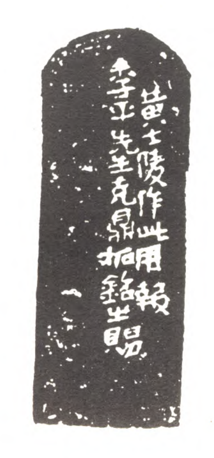


一新印章　廖平印章　廖季平　朱鼎父　臣廖平章　季平

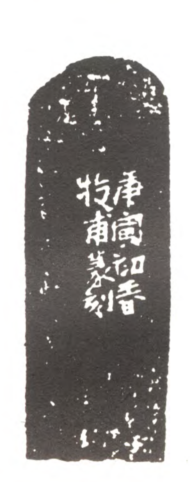




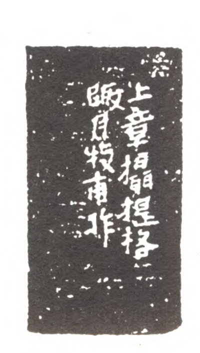




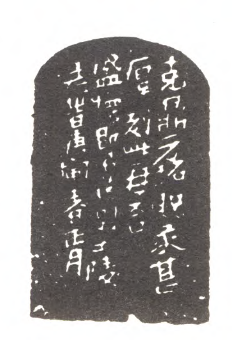




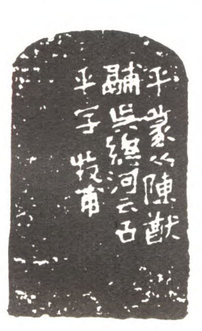












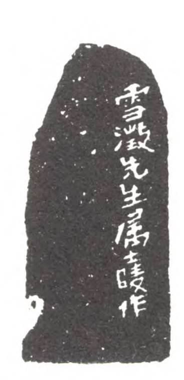


李乐亭　王氏雪尘　般根道节　足我所好玩而老焉　鬻及借人为不孝　小人有母

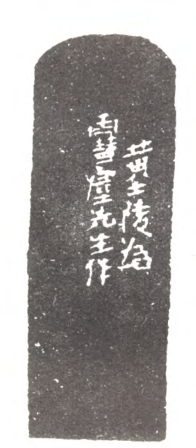




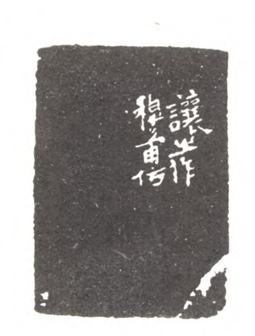




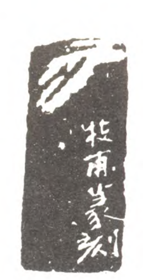




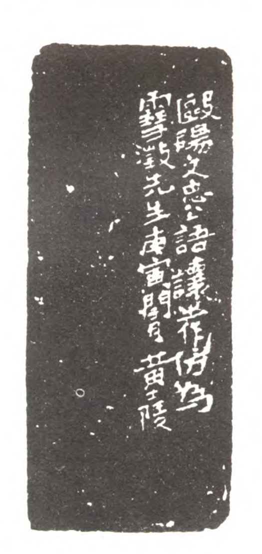




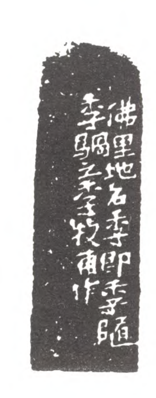


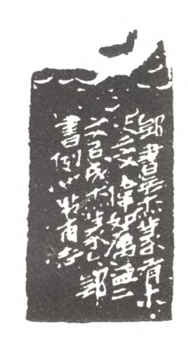


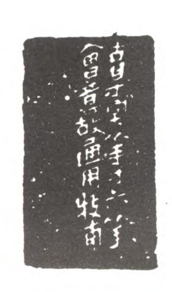


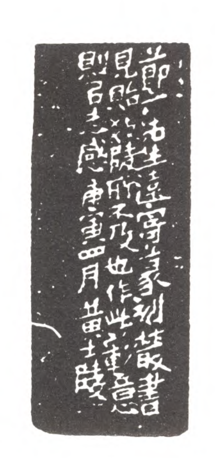


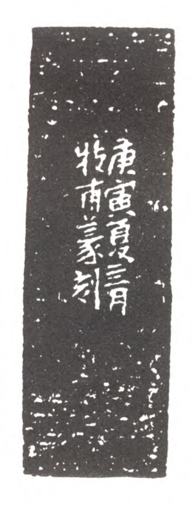
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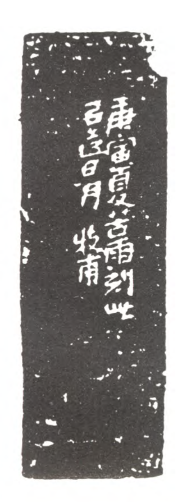











秉恩

福德长寿

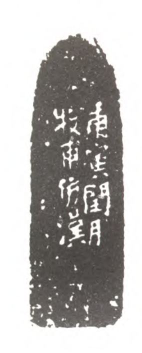
一尘不染

金门隐者

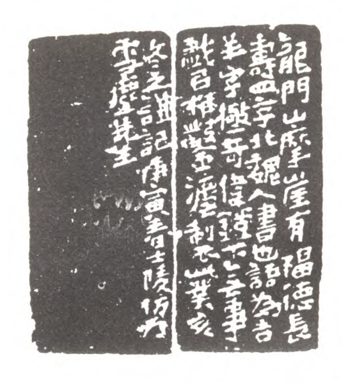
金石画室

好学为福

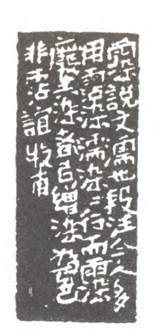




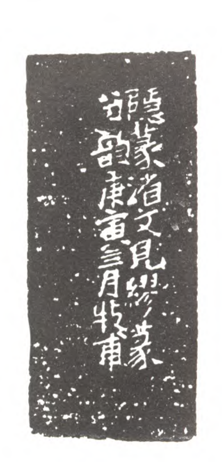








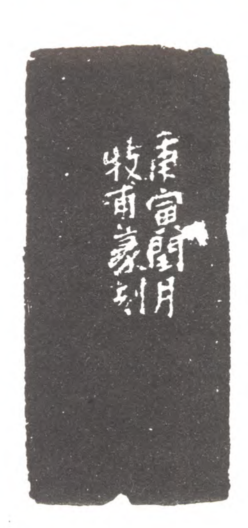












有唐率更令后

彦奎画印

咏南私印

曼青

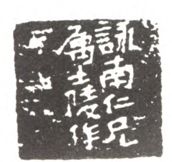
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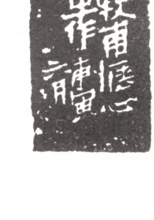
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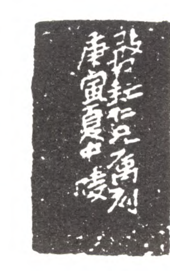










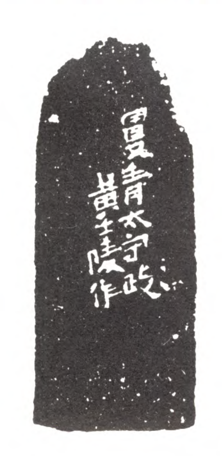








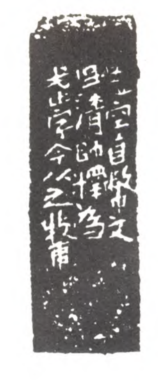








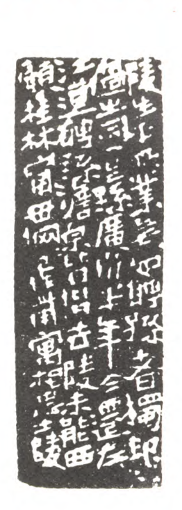




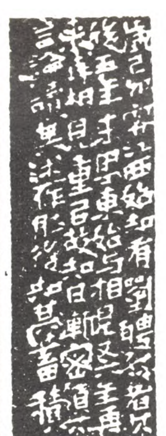


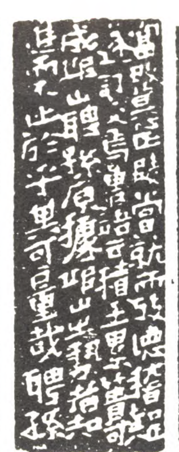


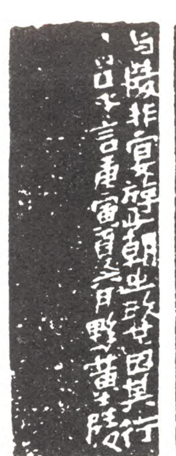












寿如金石佳且好兮

彦武

钝全庵

刘聘孙

刘庆嵩印

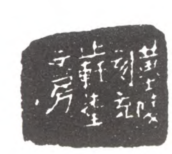
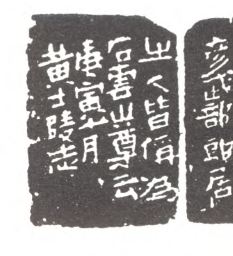
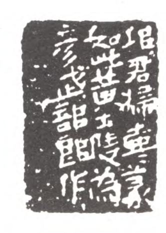
壶公　石云山尊　王堂清课

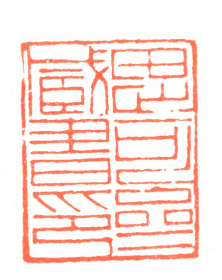
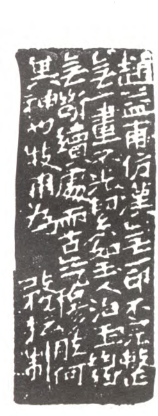
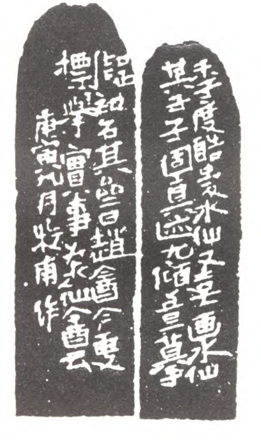
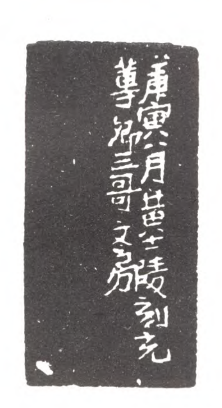
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水仙庵

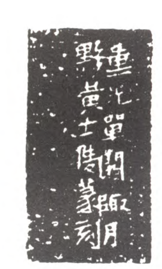
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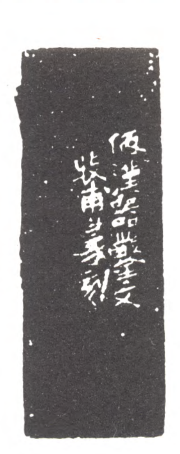
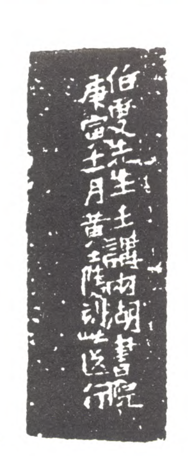
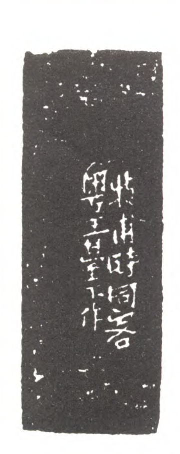





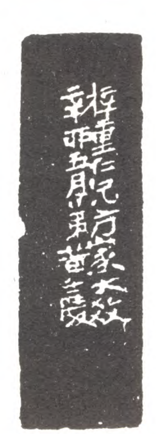


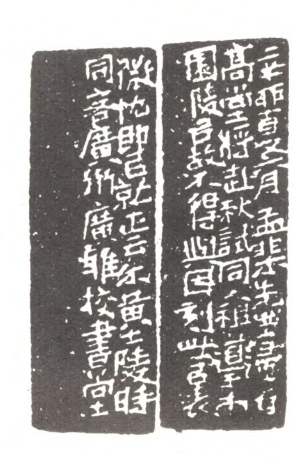


磨兜坚　萍乡文三　彦武白笺　屠敬山　郑知同印　伯更

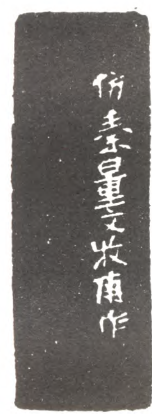



梓重

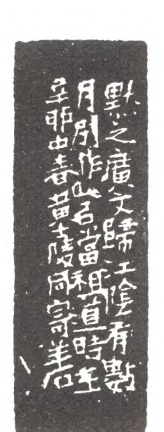



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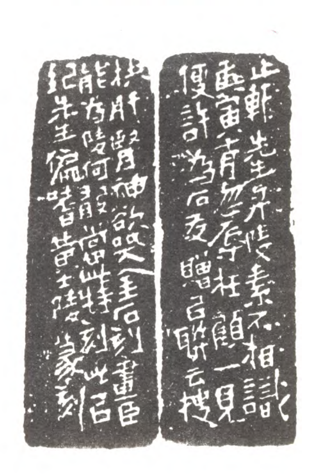




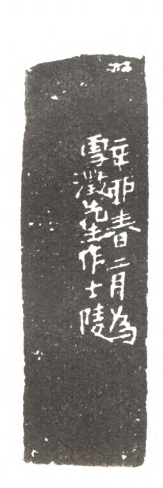
默之

陈名慎印

王继香印

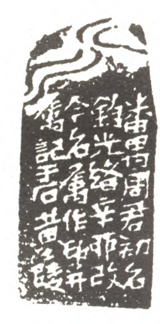



雪岑手状

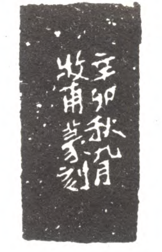








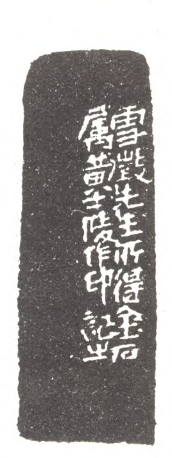


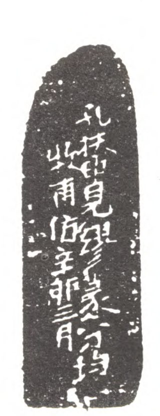












番禺周端

道希手状

陶濬宣

孟棐手校

息庵所得金石

孔性腴

屠寄之印

莲韬馆

陈凤翔印

稷山金石文字

孔氏性腴

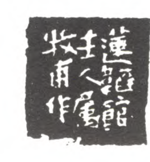
陶濬宣藏金石书画印











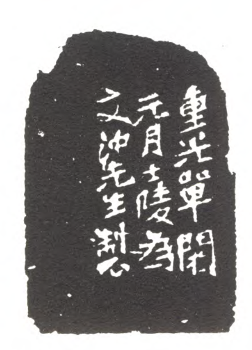












养性窠主

息尘庵主

陈桐君

鼎芬学书

臣颐

蓉蒲

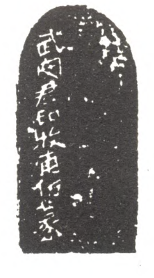




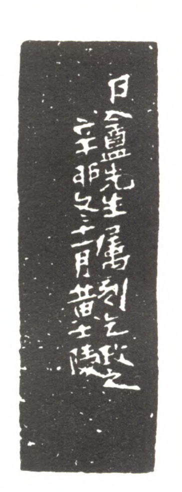




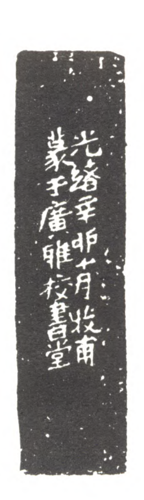




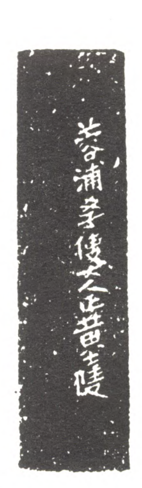








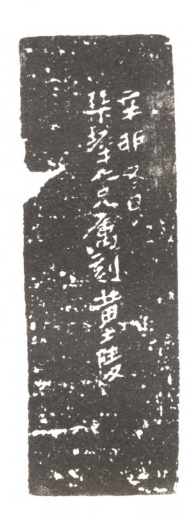


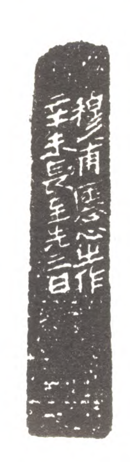


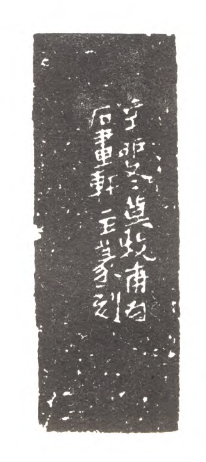
臣宪炘印　宪炘　桐君　西凤楼客　石画轩主

红袖沾香处读书



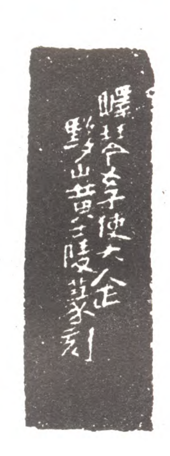


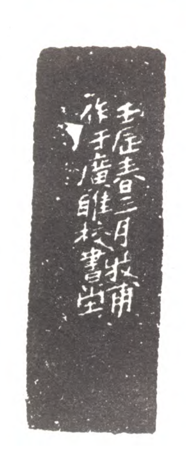






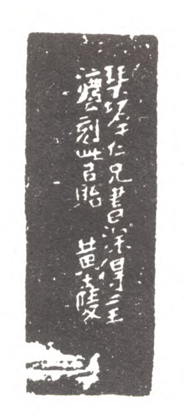
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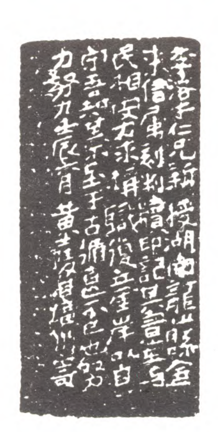



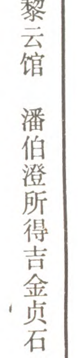








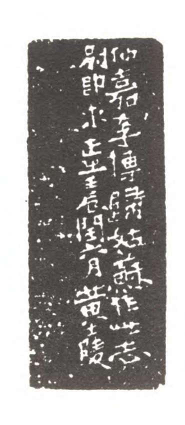


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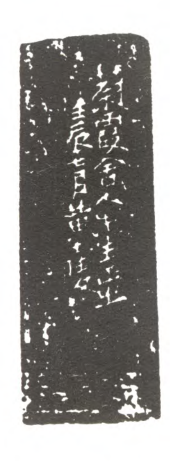




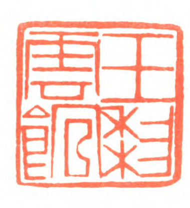






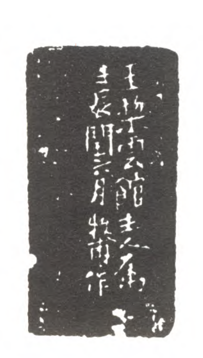










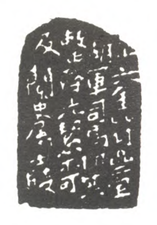


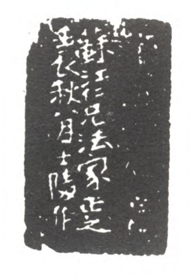


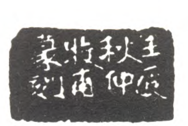








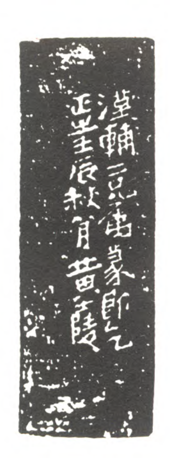




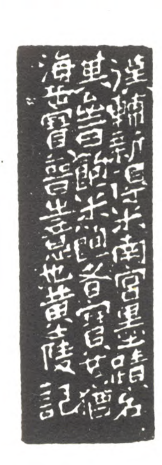








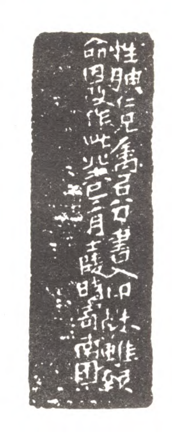




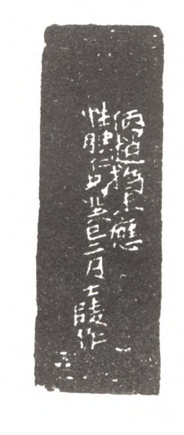
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宪瑶之印　性腴　懿庄画课　砚生　杨锐印信　叔乔

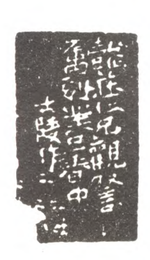




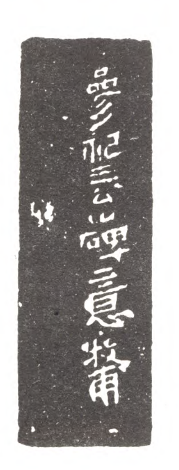




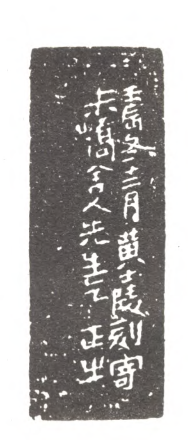




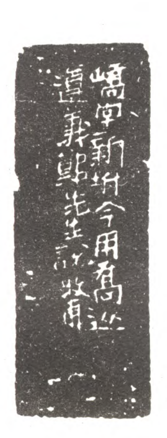




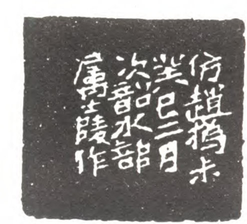




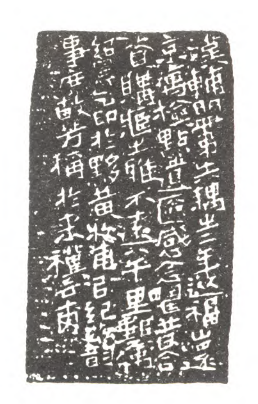
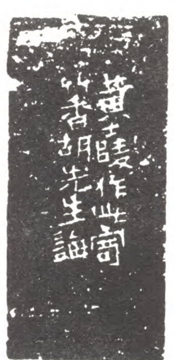
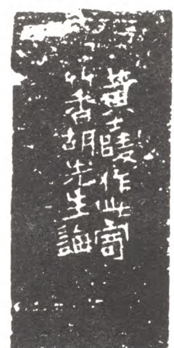
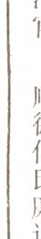








水部冷官

顺德何氏廉训楼收藏

南海康氏万木草堂书藏所藏

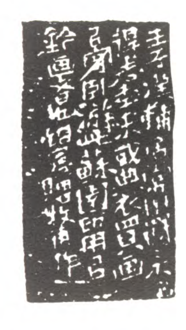
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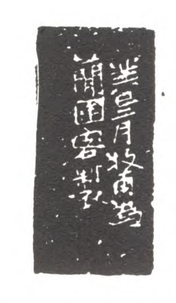
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竹芗

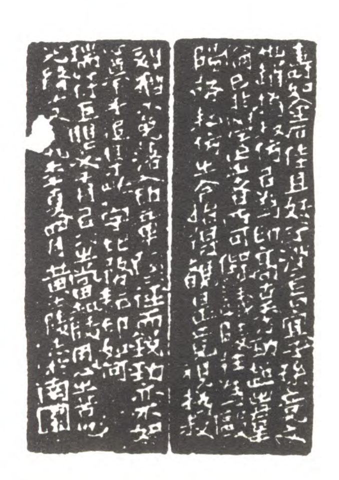
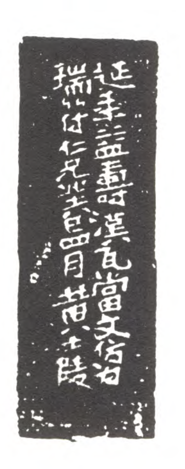
简园客　铜臭室吉金　苏园所藏　廷年益寿　寿如金石佳且好兮　崇徽



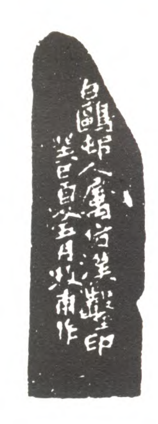





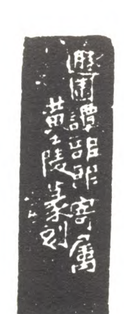












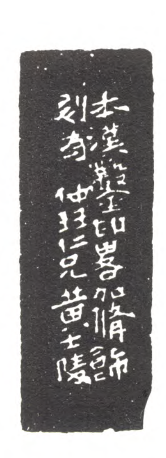












恩州谭氏

崇徽印信

潘氏吉金

恩州谭崇徽印

遁园散人

锡璜长寿

张心泰印

臣芸私印

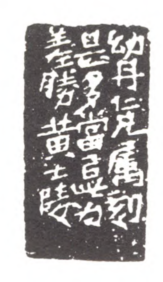
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臣锡璜

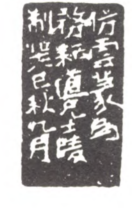
吉庵顿首

瑞符心赏



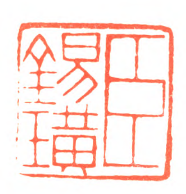


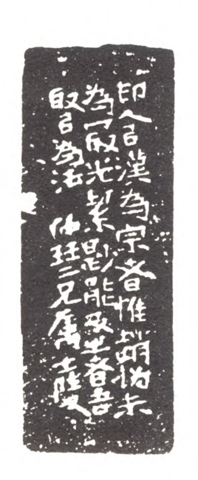




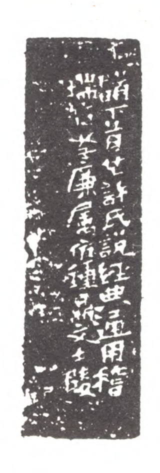




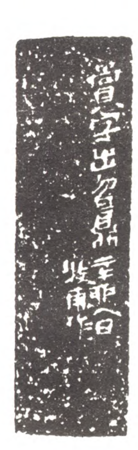




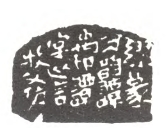






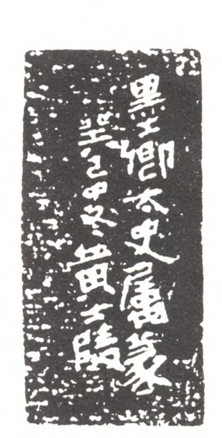


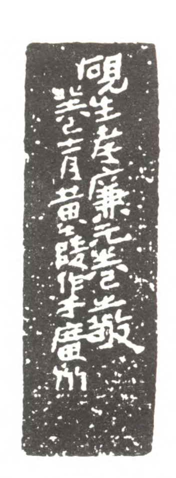










麟章私印　梁定予　谭崇徽印　王德荣印　书翰长寿　李氏墨卿

伯翏手札　伯翏诗稿

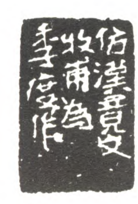
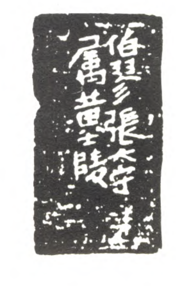
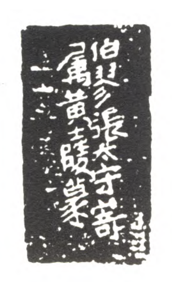
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清时有味是无能

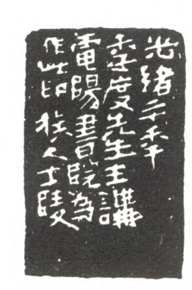
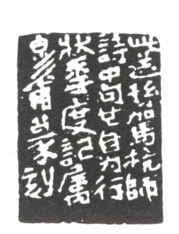
诗有幽燕气居多叹息声

电阳书院长



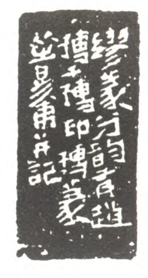


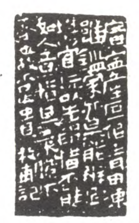






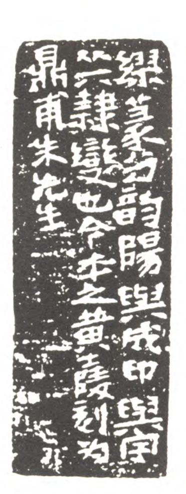




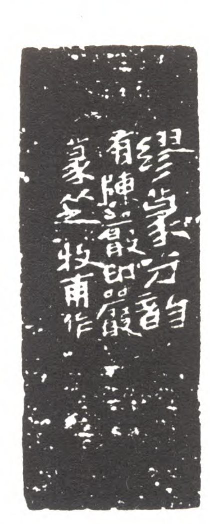












孺棠　博研斋　洛涛秘籍　材与不材之间　陈三立印　伯严

果园长物

诗人例作水曹郎

酒国功名澹书诚岁月闲

张鋆 蓉沚

徐鄂

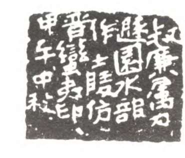
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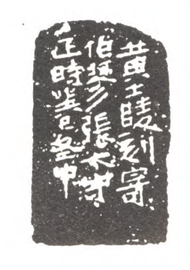








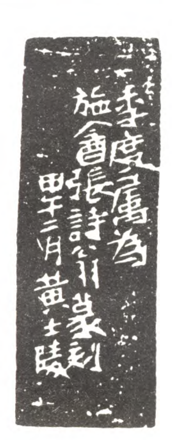


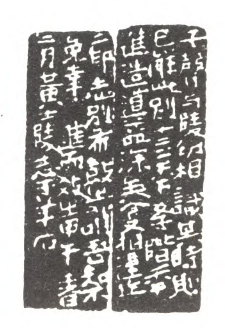






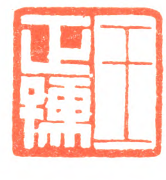




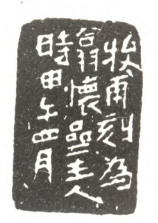


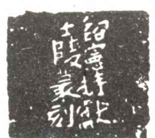






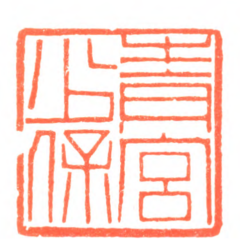






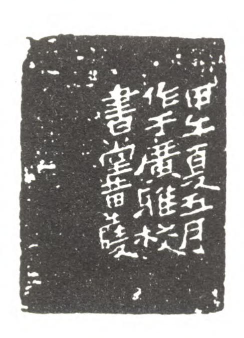


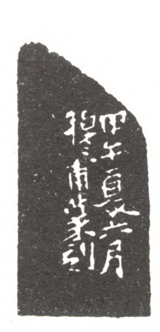






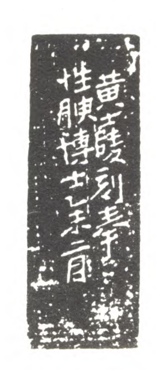


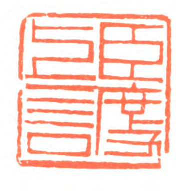


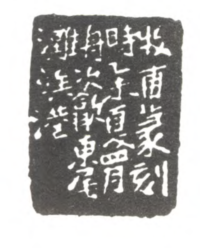


翁怀斋印　王正孺　国子先生　大司马印　青宫少保　江阴陈六

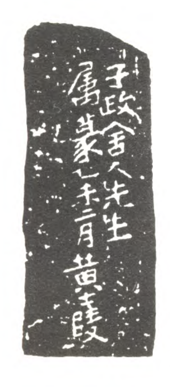




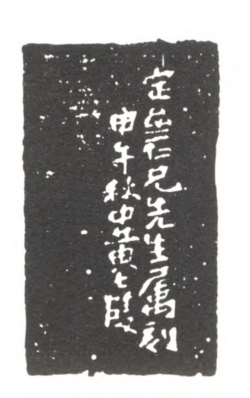






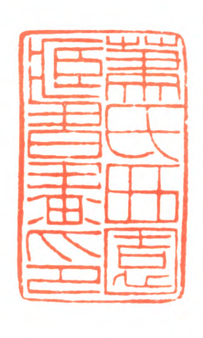


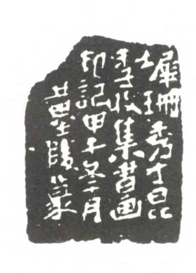




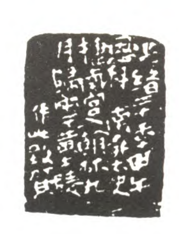
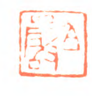




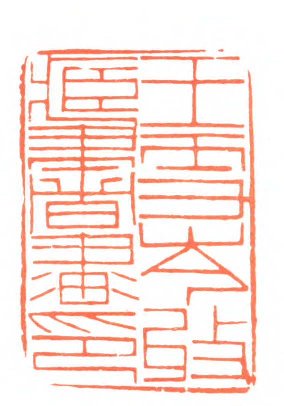
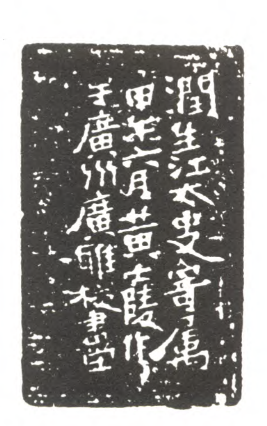
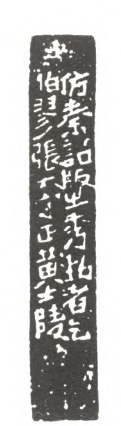




博士之章　臣度上言　中书舍人私印　梁麟章印　季荃一号定斋　萧氏西园藏书画印



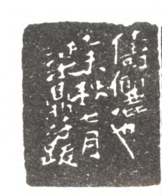
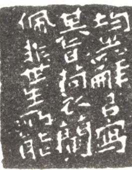
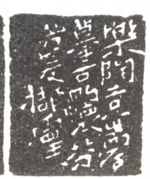






桂坫长寿　伯严　海涛琴室　三代而下达则为孔明穷则为渊明　伯翏　王雪岑收藏书画印

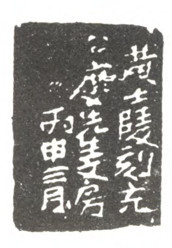
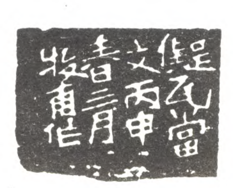
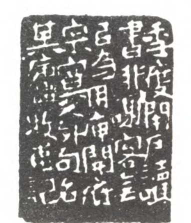
芳衡馆　秋碧庵　人外庐　外人那得知　余事作诗人

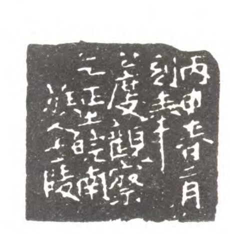


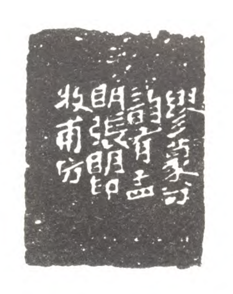


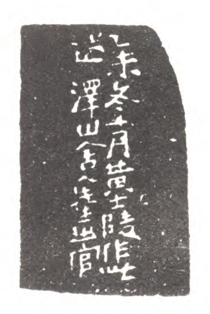




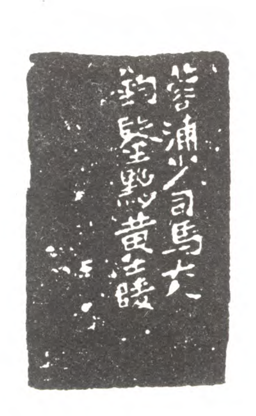


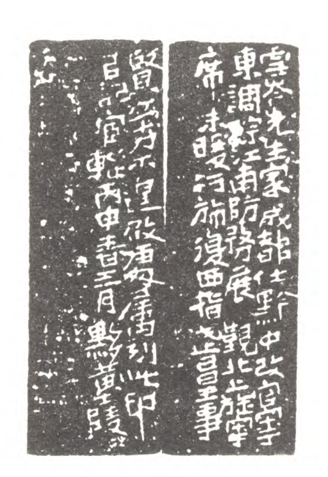




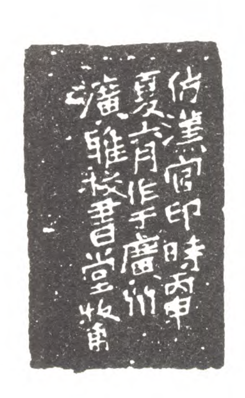







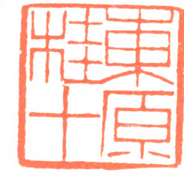


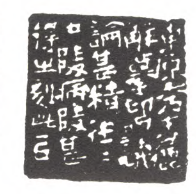




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臣埴私印　东原桂十　玉堂宝书　祺勋　臣铨萃印　国史官章

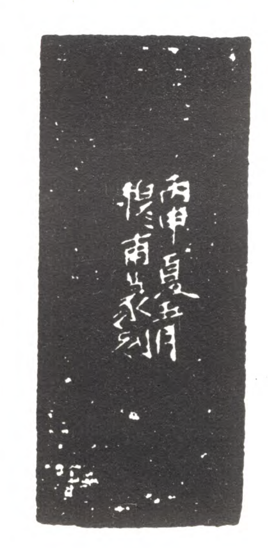









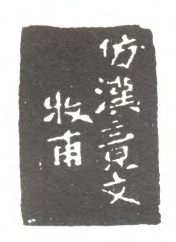








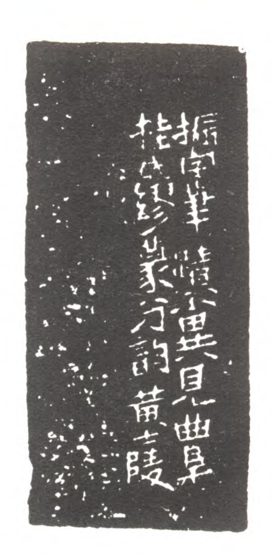


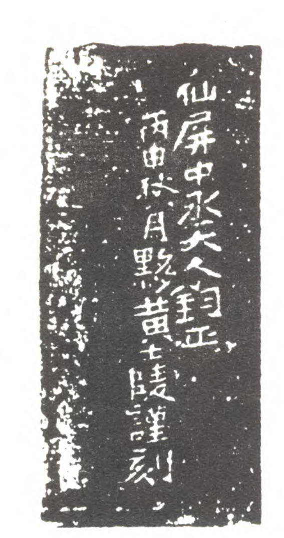












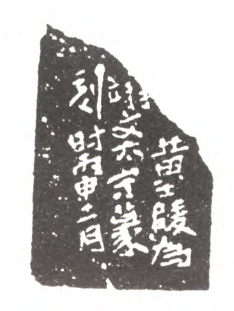




与人同耳　有嘉树轩　梁冠澄印　许振祎印　仙屏　陈公睦



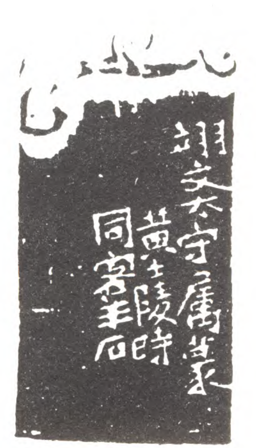

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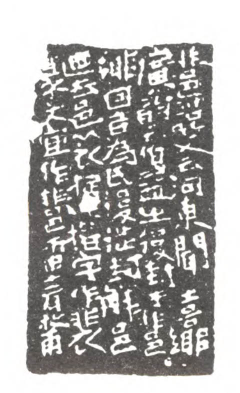
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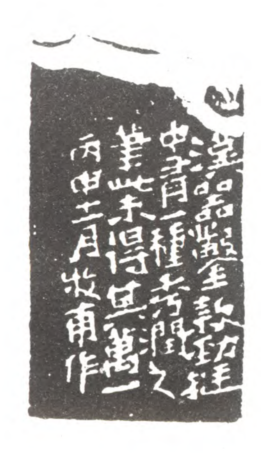

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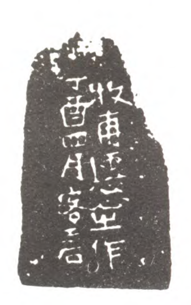
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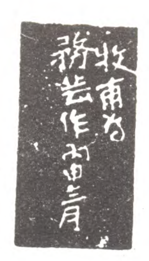
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翊文

孝昭

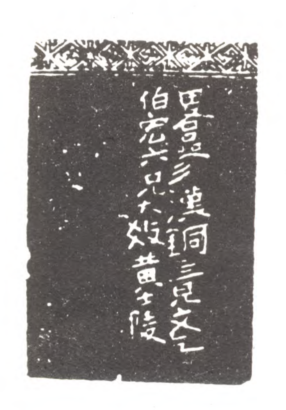
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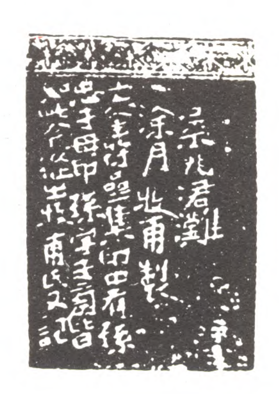

桂直庐




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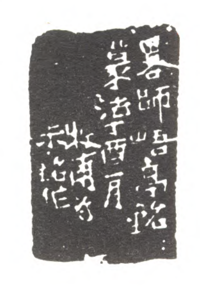
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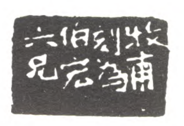
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何如　宏庵　江郎长寿　臣黄关同　江仁举　江孝昭读书记









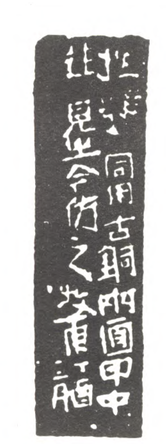




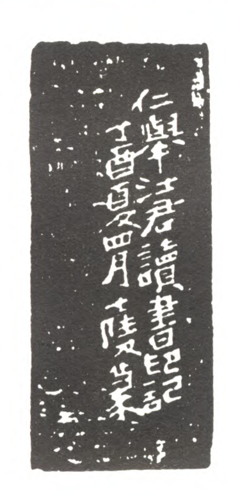


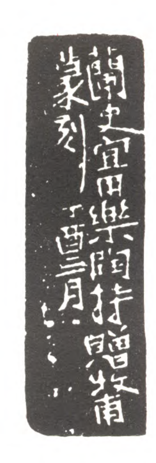






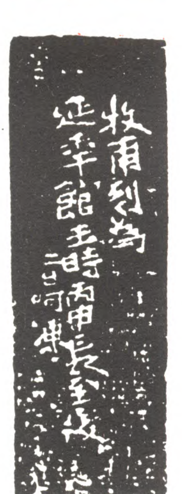


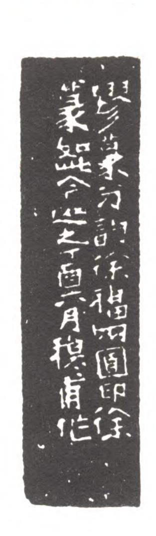


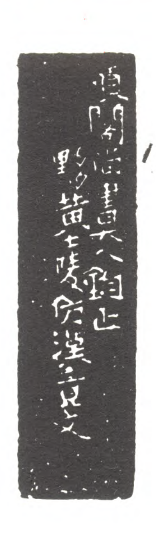













独立山人

孝昭章

仁举孝昭

廷年馆藏

嘉定徐郿

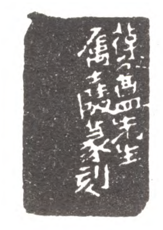
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悔其少作　仁举

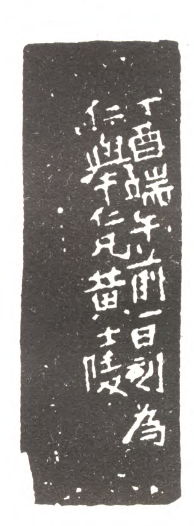
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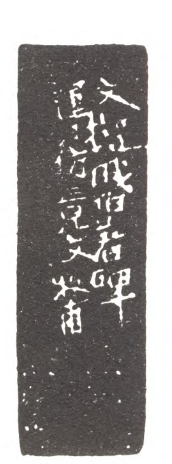




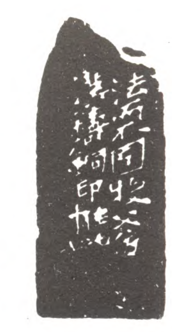






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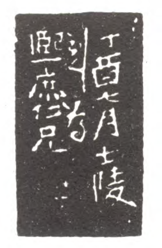


鲍学尧 学尧









扶摇九万以六月息



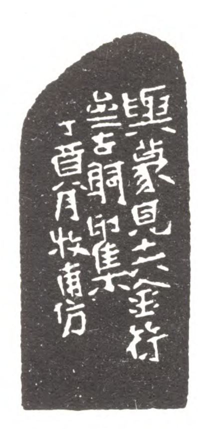
帝高阳之苗裔





意与古会





福德长寿

臣芸私印

汪洛年印

奉使随槎

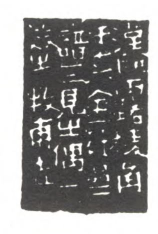
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海客金石文字

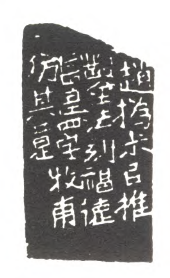




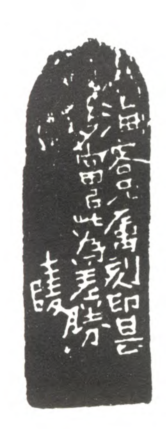








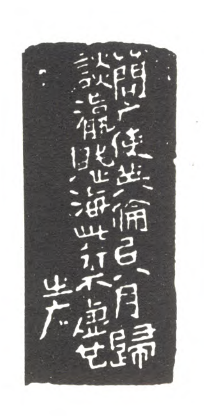






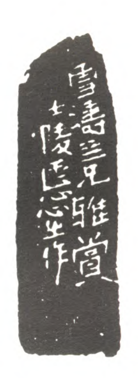




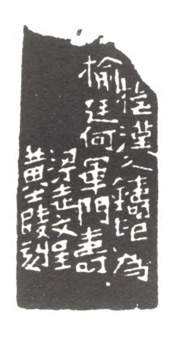


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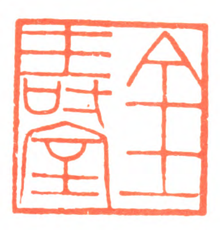


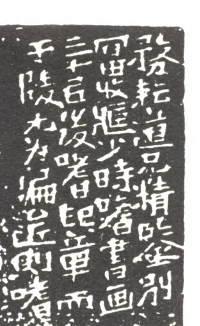


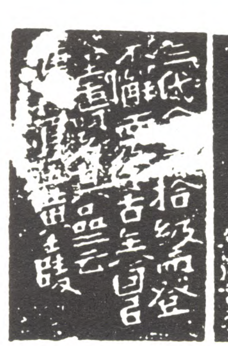












宝斋彝　吴江沈塘　雪庐

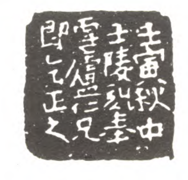
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褚德仪审释金石刻辞





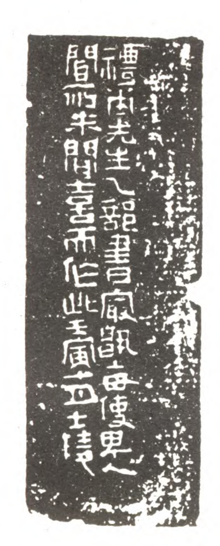




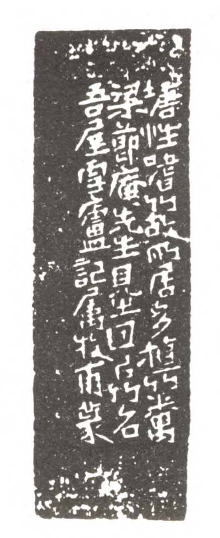








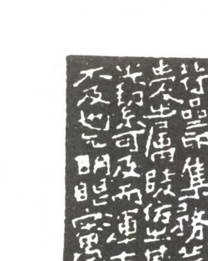


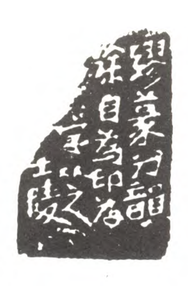


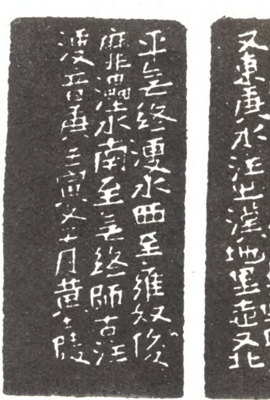
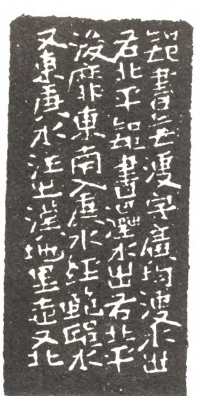
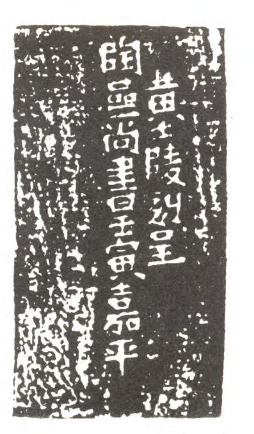










骑督之印　端拱无为　振威将军之章　端方私印　湧阳陶父

陶斋藏秦百二十斤之石权

陶斋藏秦权量二十品之一

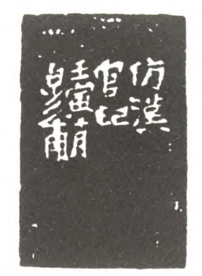
端绪私印

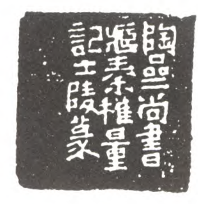
托活洛氏　四钟山房





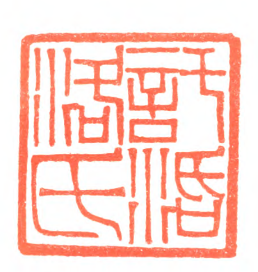


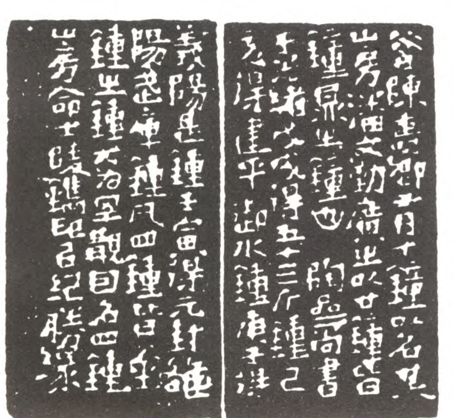


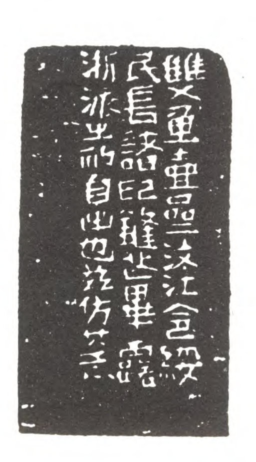




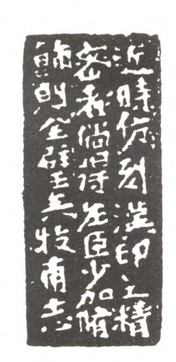






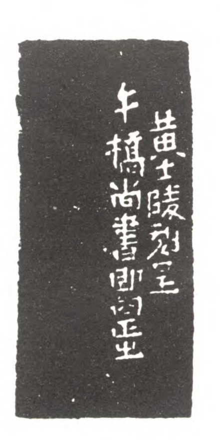


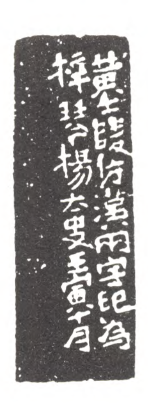










褚德仪印

陶斋

端方私印

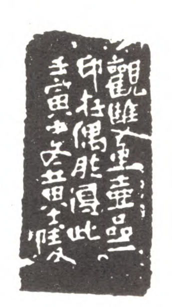
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叔絅

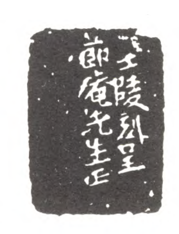
圣遗

就李乡民　有耻堂　陈乔森　胡棣华印　杞庐　叔铭

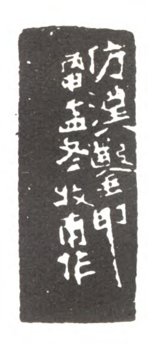




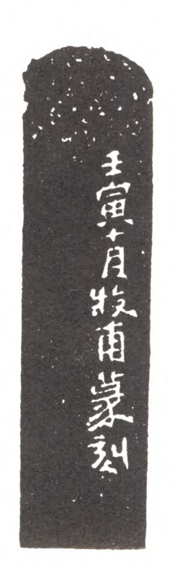




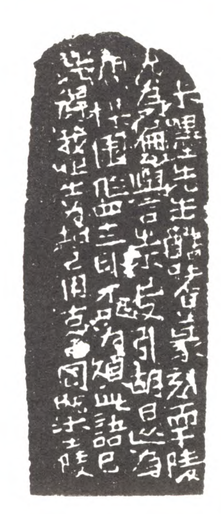












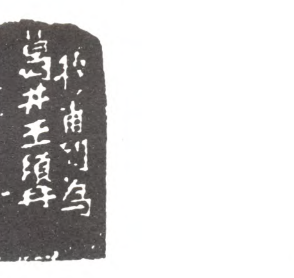


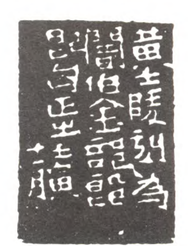


豹直余闲　王翕　葛井王颛　陈乔森印　暗伯制辞　颐山

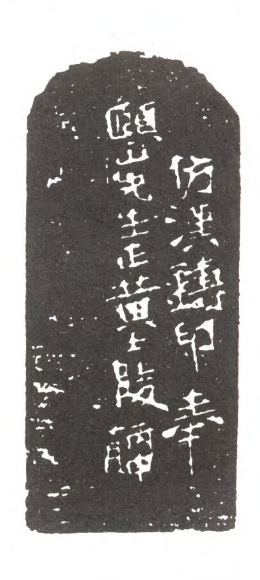




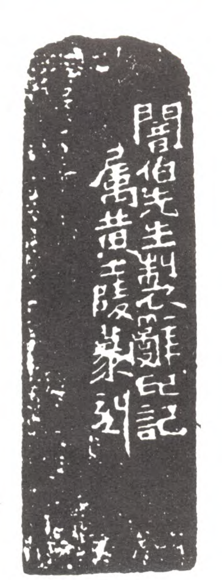




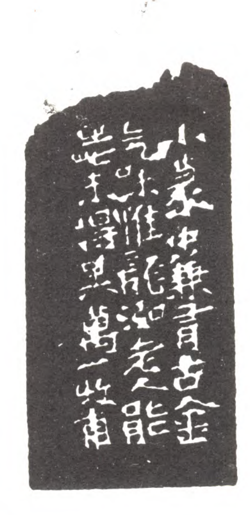




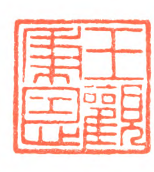






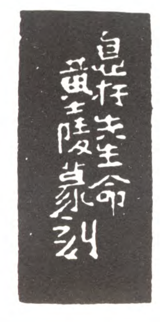


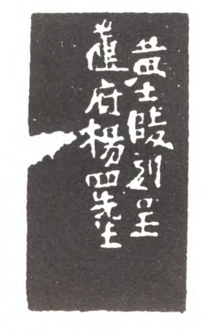
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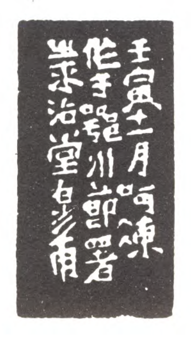










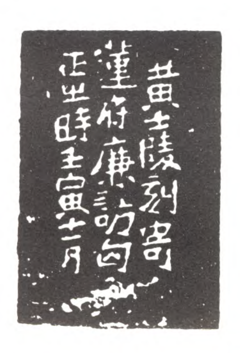


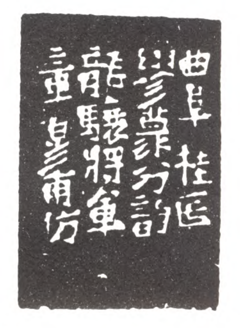










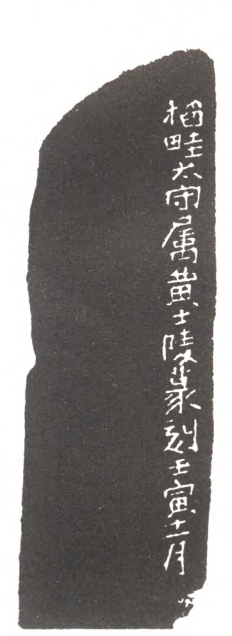


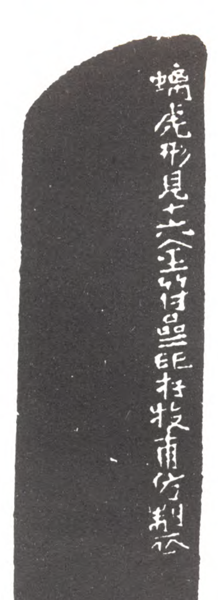


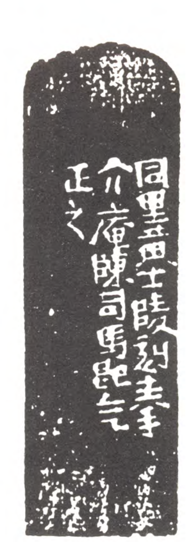






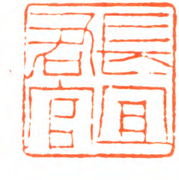
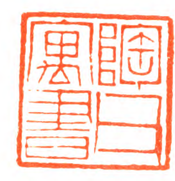
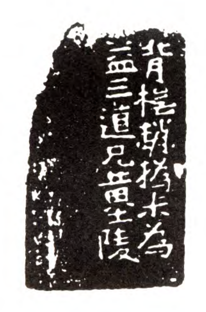
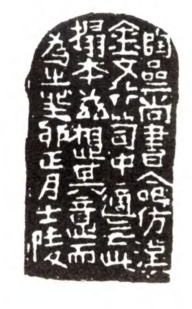




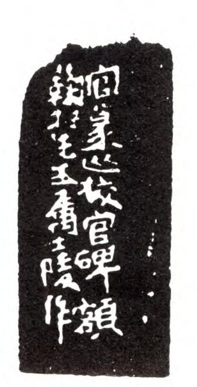
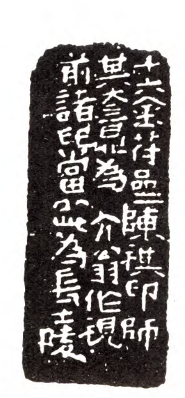
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陶父寓书　长宜君官　史谦印信　陈戒庵　纳粟为官　翕湛言事

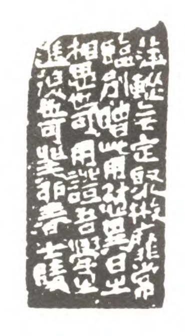
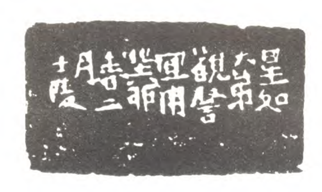








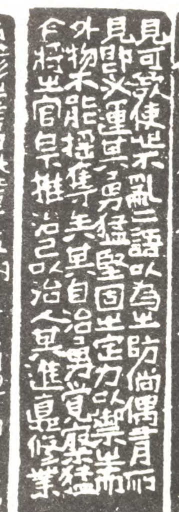
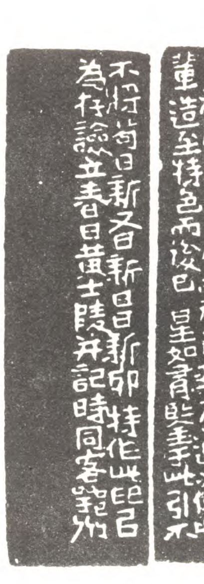
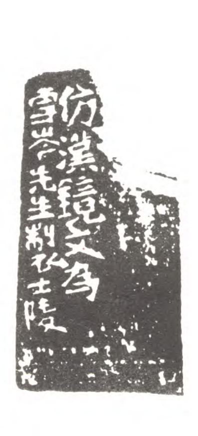






星如书画　学六书贯通其意　红蘅馆主　勇猛精进　雪岑审定金石文字印

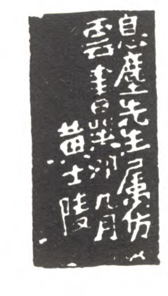
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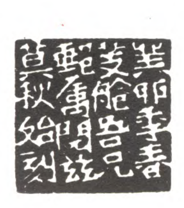








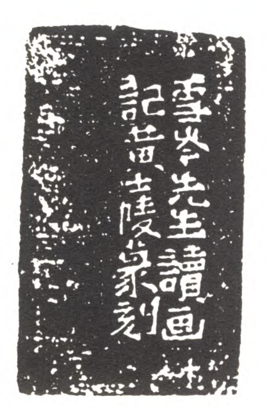


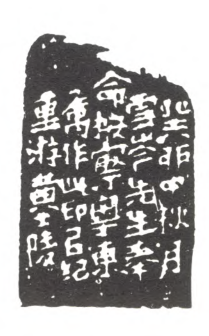


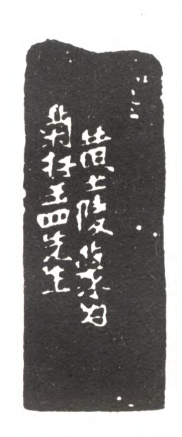




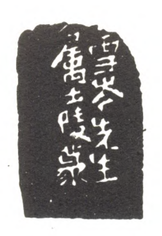
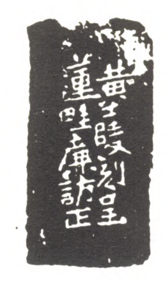




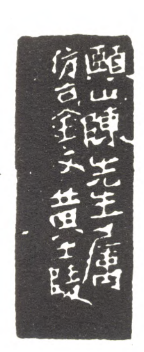
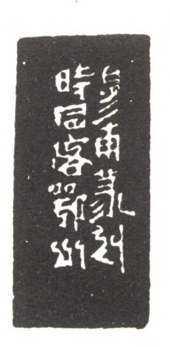
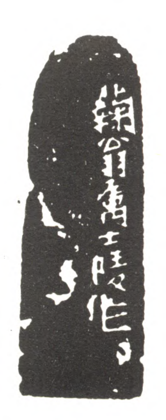








务芸藏真

臣继昌

耗壮心遗余年

菊存

王秉恩审定金石文字

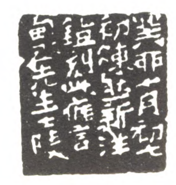
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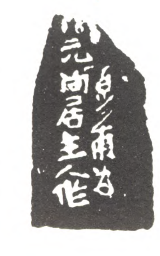
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陶斋

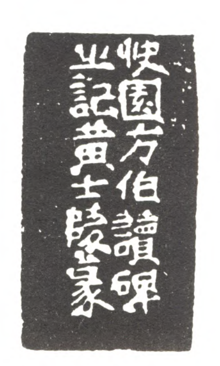
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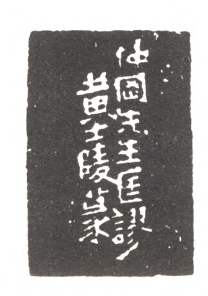
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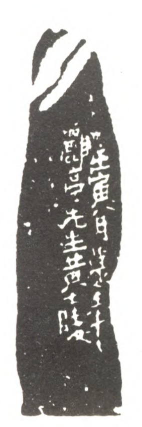







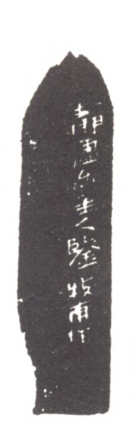
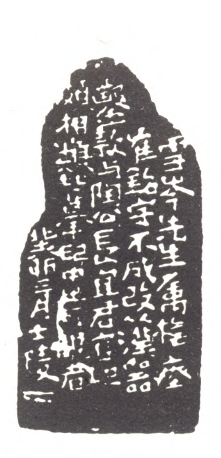




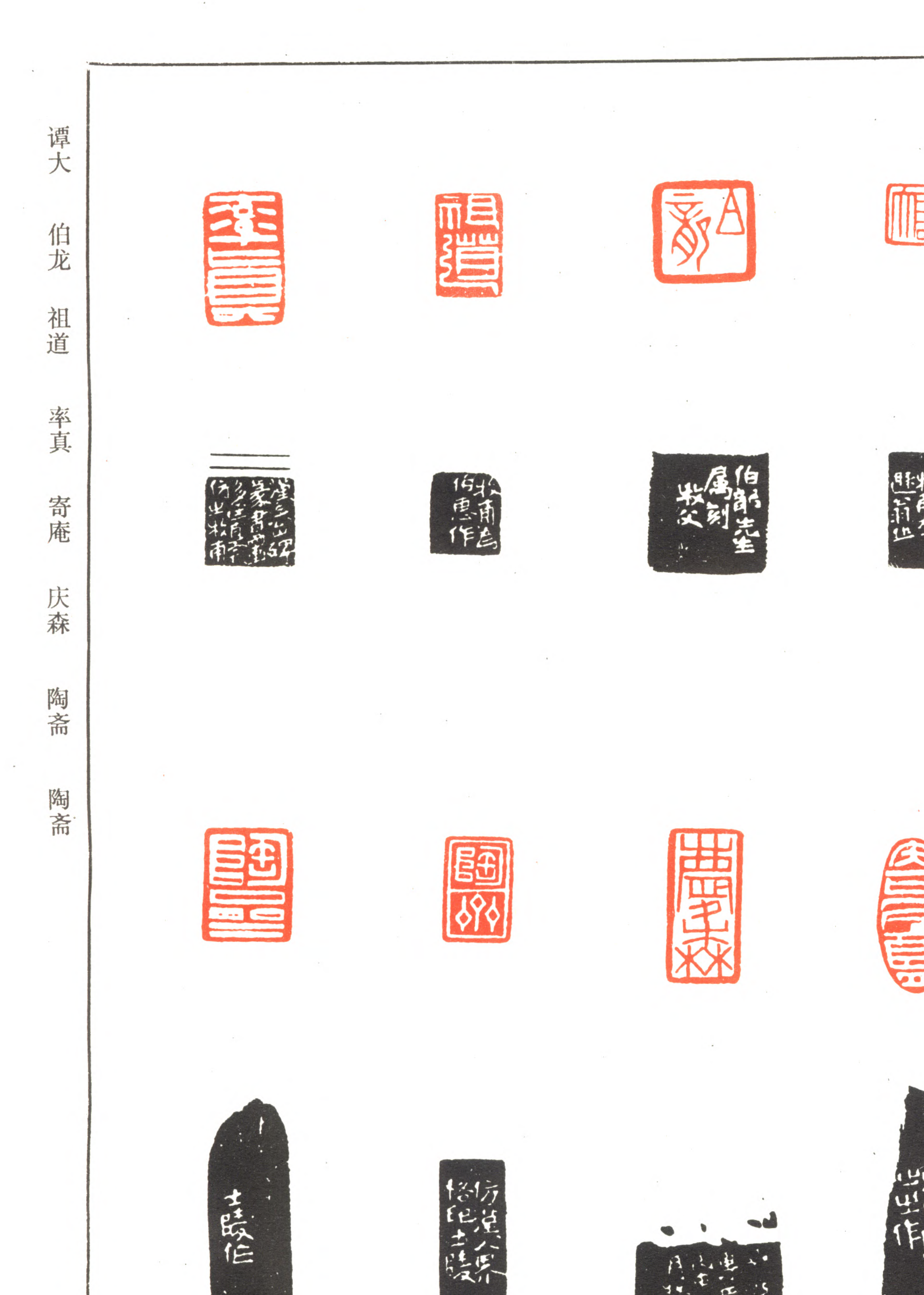







端方印　邱诰桐　张士骧印　邱园　华阳　静虚斋



谭大

伯龙

祖道

率真

寄庵

庆森

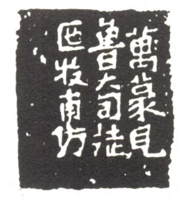
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陶斋

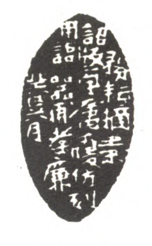






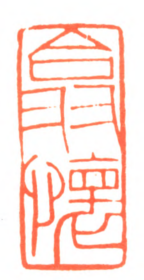




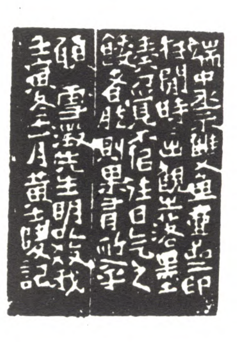










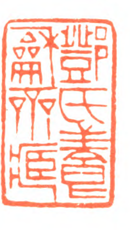




袭故　阙里　万金　翕怀　三好堂　秦瓦汉砖之室

邓氏养和斋藏　婺原俞旦收集金石书画　晋敭馆　昷其如玉　论治识体









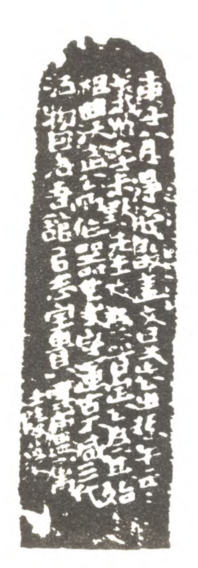




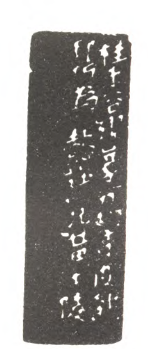


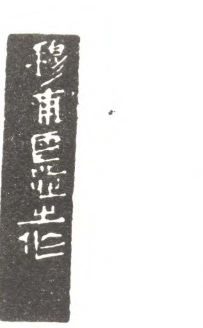


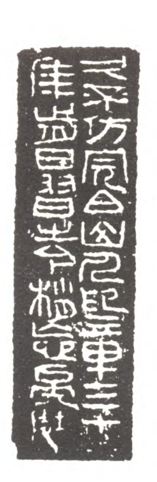








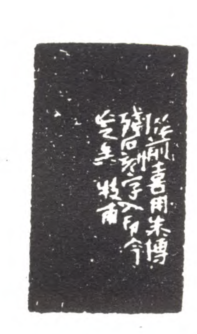


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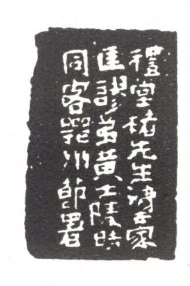


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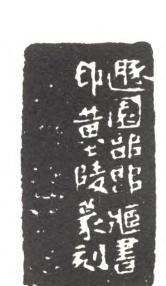


药倦庼藏尺牍



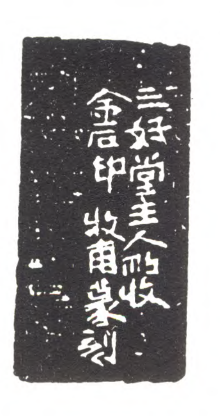


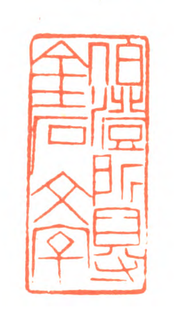
静虚斋藏书印



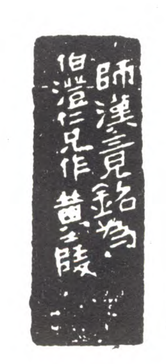


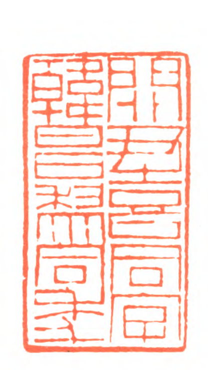
华阳王三好堂所收金石



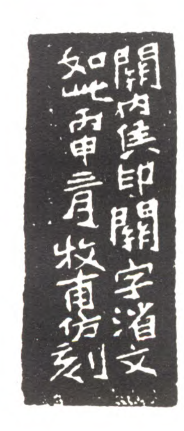


伯澄所得金石文字

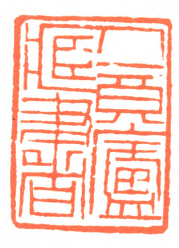
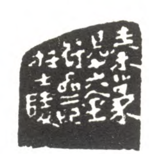




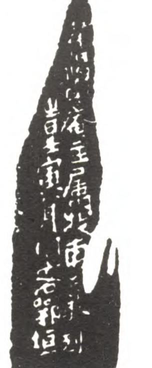
关尹喜同字韩昌黎同年












人境庐藏书

陶斋先秦刻辞

栽丹种碧之居

罗与三藏阅书

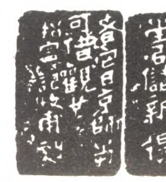
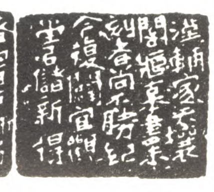
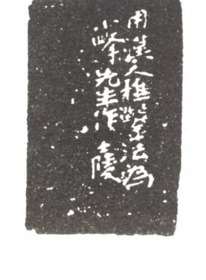
旧学庵主

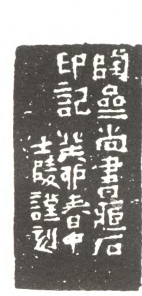
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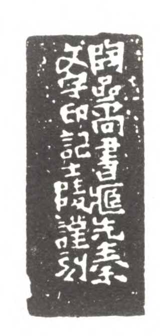
金石延年　王崇烈宜观堂书印　澄绮园藏碑记　华孙过目　陶斋藏旧拓汉碑千本之一　陶斋藏石四百余种之一



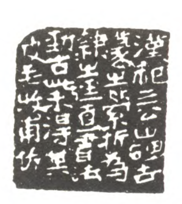


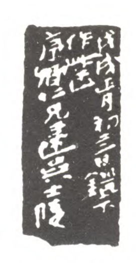






东鲁

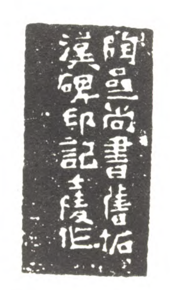
序卿读书记




仲平



三神山游客

陶斋所藏先秦文字



满州托活洛氏端方藏书印



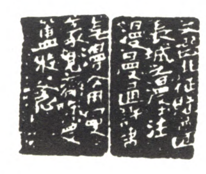
頛印　胡曼　来青簃　寄庵　俞氏伯子　不贪少虑知足多闲

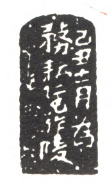












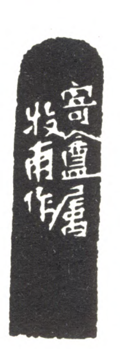






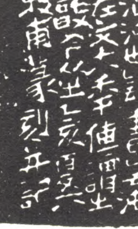




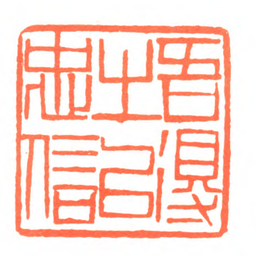















人生识字忧患始

文离其德浑敓之术

星江

吾得之以忠信

凌兆熊印

仲瓛

黄季度　骙道人　骙人　小蓬瀛无名霞客　南海郡公后人





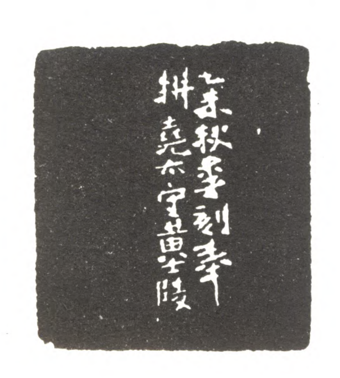




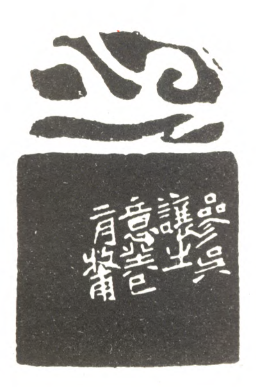






















俞旦印信　伯惠　绍宪之印　延禧堂　光绪二十一年进士

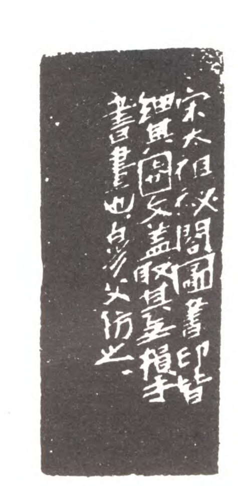
晴山一角楼收藏书画印





遁园

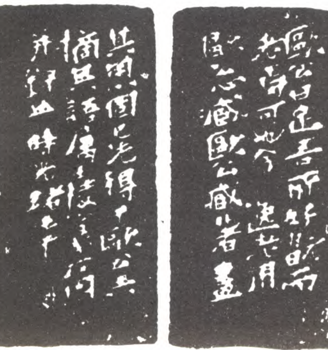
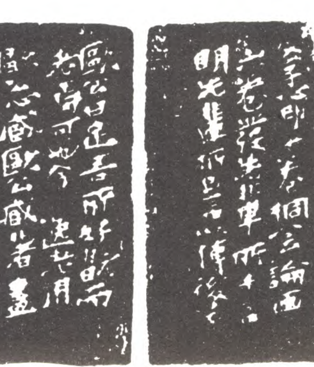
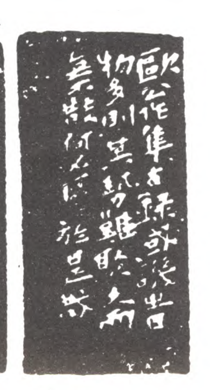




华阳王氏怀六堂所藏经籍金石书画印



足吾所好玩而老焉

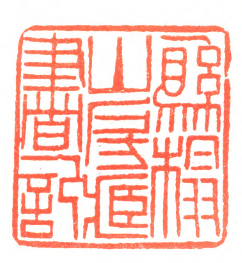


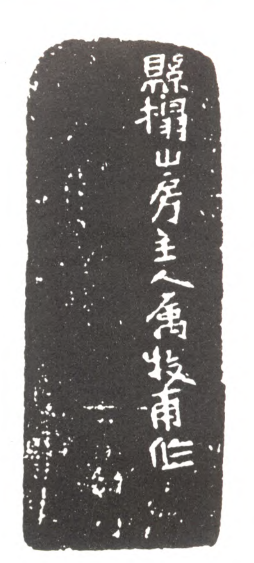




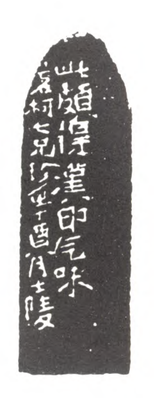
















臣孚印　直庐　百尺楼　县榻山房藏书记　师实　陶冶性灵

寿如金石佳且好兮

庐陵

清荫堂印

莲畦手札

天是鹤家乡

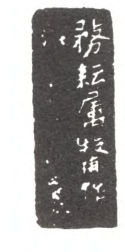
陈树屏印

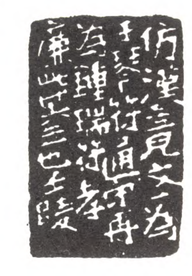
















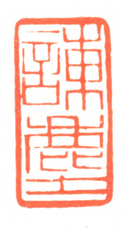
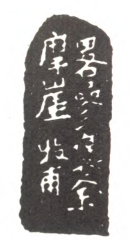




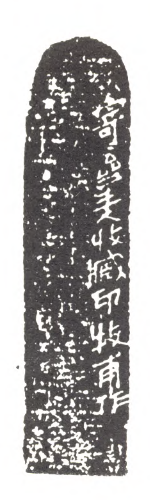








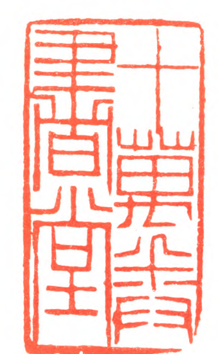
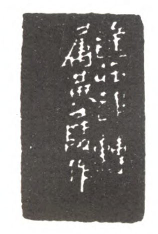




夻叟　讱言　谏尘　朱成斑印　婺原俞旦暂得　笏斋

十万卷书堂　官律所平　翠滴廊　胜之　陈大



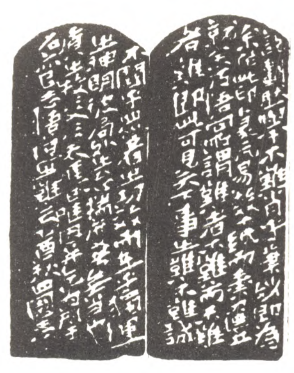
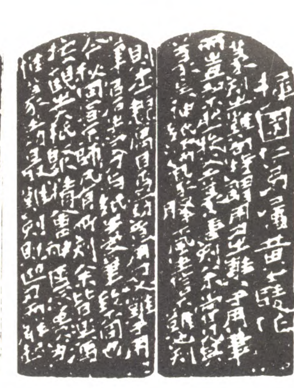







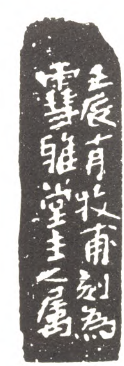


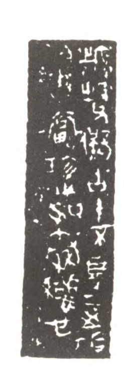
国玺长寿　俞伯惠　俞旦　雪雅堂













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